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The Silent Cinema in Song, 1896–1929

An Illustrated History and Catalog of Songs Inspired by the Movies and Stars, with a List of Recordings

Ken Wlaschin

The Silent Cinema in Song, 1896–1929

ALSO BY KEN WLASCHIN
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KEN WLASCHIN

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Introduction

Popular songs on the subject of silent cinema were an international phenomenon from about 1900 to the coming of sound and constitute a body of work that has yet to be fully documented and examined.

—Ron Magliozzi, Pordenone Silent Film Festival, 2006

This book should be of interest to film scholars as well as those who simply enjoy silent movies. The popular songs of the silent cinema have mostly been ignored in movie books, even those devoted to silent film music and illustrated song slides. The purpose of this book is to fill that gap in film scholarship, and much of the information within will not be found elsewhere.

Most people are aware that silent movies were rarely silent, that there was live musical accompaniment. It is less well known that large numbers of popular songs were created in connection with silent films, played and sung during screenings, published as sheet music and often recorded. Many were created by noted songwriters and some became hits. As few of these songs were revived after the silent-cinema era ended, the importance of this part of the early movie experience is usually overlooked.

Song writers began writing songs about movies and movie stars almost soon as there were movies. The first piece of popular music inspired by the movies was published in 1896. It was called "The Vitascope" and it was American. The first song *about* the movies was published in 1899. It was a British work called "The Biograph." The first American song about the movies was "The Nickelodion Girl," published in New York in 1907. The first song about a movie star was "The Vitagraph Girl" in 1910, promoting Florence Turner. (She was not named in the song but audiences knew her by her nickname.) The first song published in connection with a film was "Gaucho Dance," featured in the 1910 Danish film *Afgrunden* (The Abyss), starring Asta Nielsen. The first song naming a movie star was Cole Porter's 1912 "She Was a Fair Young Mermaid," which says a mermaid looks like Annette Kellerman sitting on the rocks in the nude.

The first song sheet to name movie stars with their films was Wilhelm Cohn's 1913 "Oh! Oh! The Picture Show!" The stars were Sarah Bernhardt in *Camille*, Blanche Walsh in *Resurrection*, Nat C. Goodwin in *Oliver Twist* and Helen Gardner in *Cleopatra*.

The first American film to have a song written about it was the controversial 1913 movie *Traffic in Souls*, which was about traffic in white slaves.

Movie-song production mushroomed in 1914 with the emergence of superstars and serials. The first song sheet published with a movie featuring a photo of its named star was "Kathlyn," issued in January 1914 with the serial *The Adventures of Kathlyn*, starring Kathlyn Williams. The first song about a named movie star was "Mary Pickford, The Darling of Them All," published with Pickford's first feature, *A Good Little Devil*, released in March 1914. The first popular serial song was "Poor Pauline," published in connection with Pearl White's serial *The Perils of Pauline*, which opened on March 31, 1914.

The most popular song about a movie star in the early silent era was "The Moon Shines Bright on Charlie Chaplin," sung by millions of marching soldiers during World War I. The most popular song created in connection with an early feature was "Mickey," written for Mabel Normand's 1919 movie *Mickey*.

Song sheets featuring photos of movie stars proliferated in the late 1910s with studios picturing the stars with the songs written for their movies. Some studios, particularly Vitagraph, loaned out their stars to sheet-music publishers to attract attention to non-movie songs.

This book describes all these kinds of "movie songs" and puts them in context. It consists of three parts. Part One, "Movies and Moviegoing," is a chronological list and description of songs about movies and moviegoing created between 1896 and 1929. Part Two, "Movie Personalities and Their Films," is an alphabetical list of movie stars with the songs about them or created for their films, as well as the songs they promoted on sheet music. Part Three, "Recordings," is a description of recordings of these songs available on 78, LP, CD, DVD and the Internet.

Much of the information in this book comes from my collection of silent-cinema song sheets gathered over the past thirty years, but I have also had considerable help from friends, associates and film/music organizations. I would like to thank especially Ron Magliozzi of the Museum of Modern Art Film Department, David Robinson of the Pordenone Silent Film Festival, Anthony Slide, Stephen Bottomore, John Koegel, Leslie Hardcastle, David Francis, David Meeker, Rita Alden, Scott Wlaschin and, as always, my wife Maureen Kennedy Martin, without whose constant support this book could not have been written.

ONE

Movies and Moviegoing

Songs were associated with movies from the beginning.

In 1896 Thomas Edison's new projection device, the Vitascope, was utilized for the first commercial screening of movies in America and it inspired the first piece of popular music about films. The Vitascope screening took place at Koster and Bial's Music Hall in New York City on April 23 and popular songwriter L. O. de Witt's medley overture "The Vitascope" was published by Carl Fisher in *Metronome* magazine. De Witt was keen on new inventions (he also composed a bicycling song) and "The Vitascope" seems to have been popular, as it was used as mood music for a Dickens play staged in Boston at the end of 1897.

In 1897 the first "song films" were created, movies made to illustrate songs performed by live singers and sometimes sung by the audience. These were the cinema's equivalent of "song slides," the illustrated songs popular in vaudeville and later a feature of nickelodeons. The Lubin studio made the song film *Ten Nights in a Barroom* and encouraged the singing of "Father, Dear Father, Come Home with Me Now" when it was shown. Biograph made *The Sidewalks of New York* to be shown while the 1894 song "The Sidewalks of New York" was played. In England the three-scene film *The Death of Nelson* was made, illustrating the song "The Death of Nelson," and it was screened with a singer.

In 1898 Lubin made the film *Can-Can* with French can-can dancer Mlle. Fraidor "dancing her favorite dance" to the Offenbach music as played by the cinema pianist. This was not really a song film but it certainly illustrated a popular tune and attracted male audiences.

In 1899 the Edison studio made two song films. *Love and War* illustrated a song about a man going off to war as a private and coming back as an officer hero, and was synchronized with singing of the song. *The Astor Tramp,* about a tramp misbehaving at the Waldorf-Astoria Hotel in New York, featured the music and words of the song on screen. Lubin countered with the multi-scene comedy song film *How Would You Like to Be the Ice Man*? In England the song "Simon the Cellarer" was filmed and shown in cinemas with professional singers.

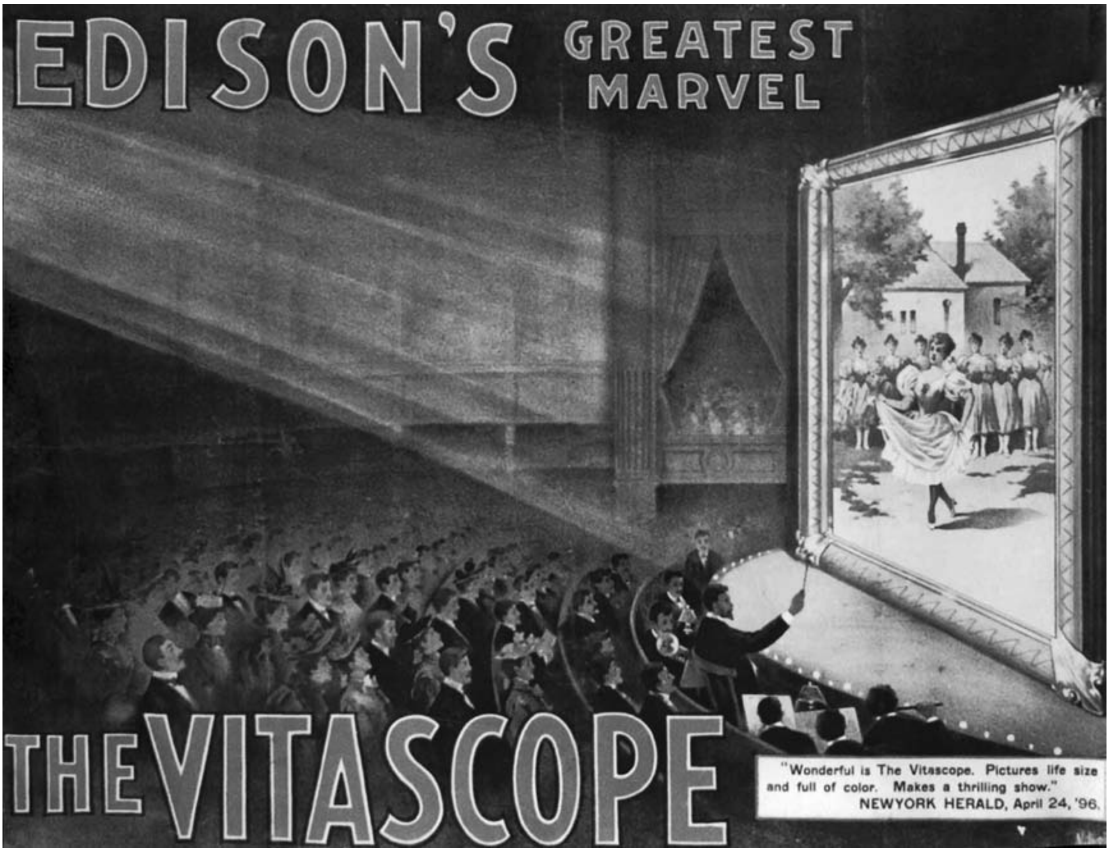
Also in 1899 the first song about the movies was published by Feldman. It was "The Biograph," a British music-hall ditty introduced at the Palace Theater in London by composer/lyricist Frank Leo. The Biograph company was Edison's principal competitor in the early years of the movie industry, and the British Mutoscope and Biograph Company was its English subsidiary. Biograph films were very popular in England, especially at the Palace Theater in Leicester Square, and the word "biograph" became a generic name for movies. The song begins:

> I'll sing in praise of a modern invention
> One of the greatest of this present age
> It's the Biograph I now allude to
> And may be seen on most every stage.
> First, all the lights must be low
> Then commence with the show.

The sheet music includes a note suggesting that the lights be turned down while the chorus is sung, to create the mood of "flickering lime[light] à la Biograph."

> There upon a white sheet we find
> Living pictures of ev'ry kind
> Some of them funny, and some of them sad
> Some make us sorrowful, some make us glad
> Ev'ry one must regret I'm sure
> That it wasn't in vogue before
> So we might see our dead Heroes of yore
> On this wonderful Biograph.

Subsequent verses talk about how people a hundred years in the future will be able to see events of the present time, including the queen on parade and the Prince of Wales winning the


EDISON'S GREATEST MARVEL
THE VITASCOPE
"Wonderful is The Vitascope. Pictures life size and full of color. Makes a thrilling show."
NEWYORK HERALD, April 24, '96.

"The Vitascope" (first musical work inspired by movies).

Derby "by the aid of a lime." A humorous verse tells about a woman sitting in the stalls who faints when she sees her husband on screen courting another woman "on the wonderful Biograph." ("The Biograph" was discovered and preserved by British film historian David Robinson).

In 1900 a second English music-hall song about the movies became popular. Like the earlier song, it was concerned with the Biograph company and its programs at the Palace Theater in London. Harry B. Norris's "At the Top of the Tree or Biograph Pictures" focuses on celebrities, the people who have fame and are thus "at the top of the tree."

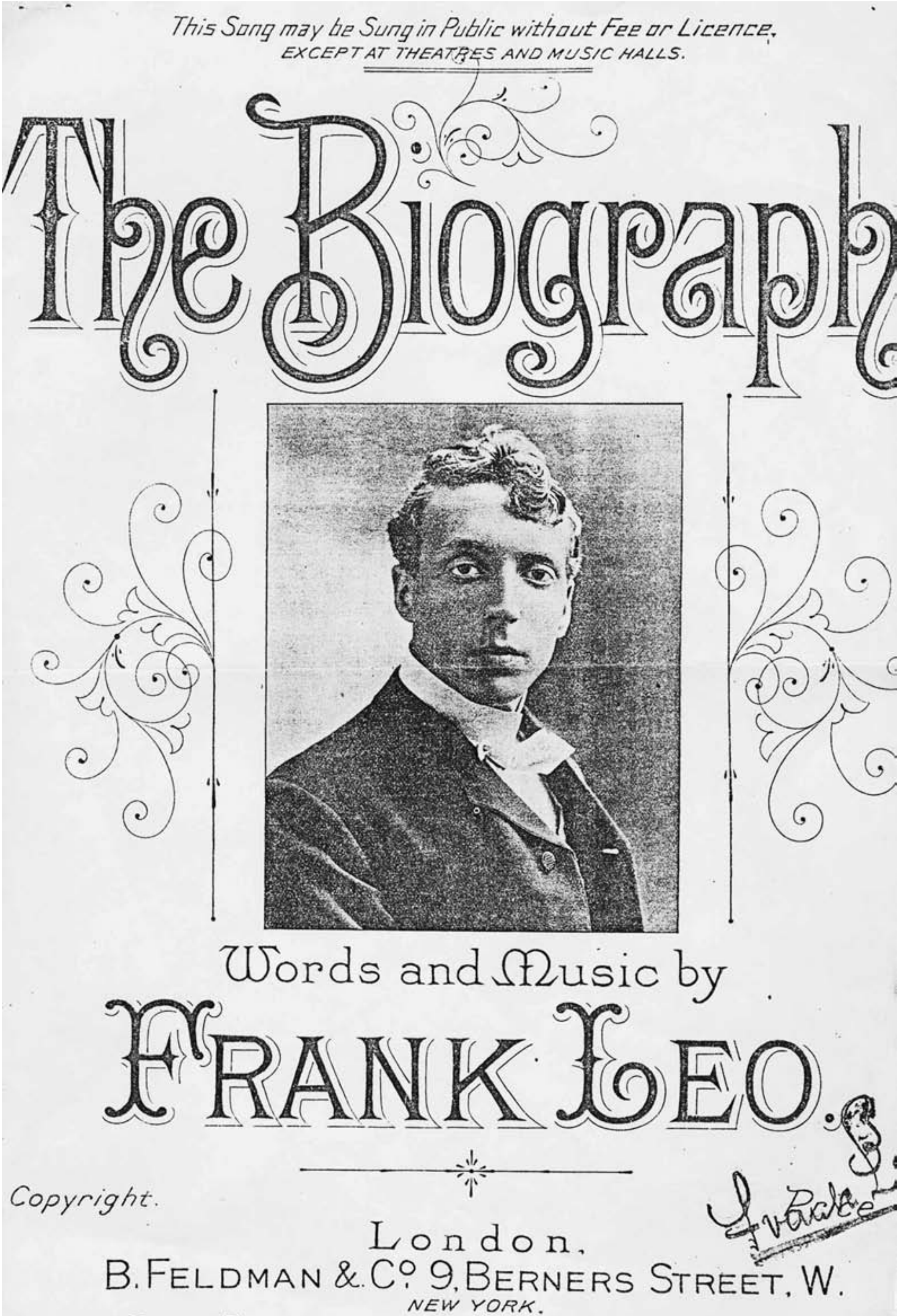
You all know those Biograph pictures,
  celebrities shown on a screen
The photos of notable people, displayed
  as they daily are seen
Tho' some may provoke wry grimaces,
  and others no more than a smile
You'll see all the popular faces, applauded
  in vigorous style.
Lucky celebrities on the tree-top
They've climbed to the summit intending
  to stop
Honour and glory their portion shall be
Because they are right at the top of the tree.

There are nine verses and choruses, each about a different celebrity, including English statesman Joseph Chamberlain, the Lord Mayor of London, American jockey Tod Sloan and army commander Lord Roberts, plus an heiress, a golfer, a yachtsman and a wealthy drunkard who has "slipped from the top of tree."

The sheet music, published in 1900 in London by Frank Dean, shows a woman in white tie on the screen of a large theater, and it says that the song was "sung with great success by Miss Vesta Tilley" and "sung also by Horace Mills."

The song films of 1900 included two American Biograph movies, an alternative version of "How Would You Like to Be the Ice Man?" and an elaborate "Drill, Ye Tarriers, Drill."

The year 1900 also saw the emergence of sound



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EXCEPT AT THEATRES AND MUSIC HALLS.

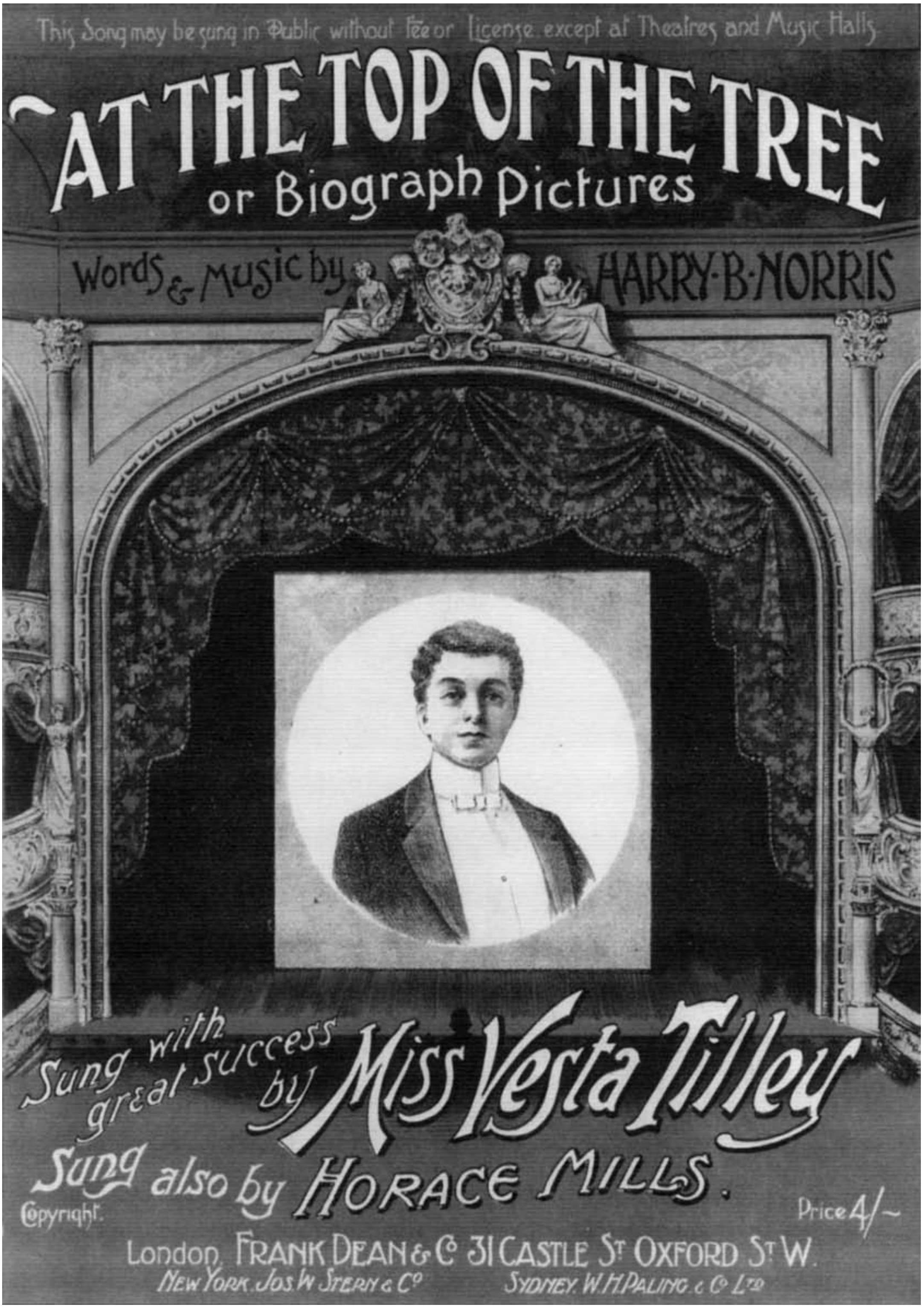
THE BIOGRAPH

Words and Music by
FRANK LEO.

Copyright.

London,
B. FELDMAN & Co. 9, BERNERS STREET, W.
NEW YORK.
FEIST & FRANKENTHALER, 1227, BROADWAY. 42. W. 30TH ST.

Sheet music for first song about the movies, "The Biograph"


This Song may be sung in Public without Fee or License except at Theatres and Music Halls.
"AT THE TOP OF THE TREE
or Biograph Pictures
Words & Music by HARRY·B·NORRIS
Sung with great success by Miss Vesta Tilley
Sung also by HORACE MILLS.
Copyright.
Price 4/-
London, FRANK DEAN & Co 31 CASTLE St OXFORD St W.
NEW YORK. JOS.W STERN & Co
SYDNEY. W.H.PALING & Co Ltd

Sheet music for "At the Top of the Tree or Biograph Pictures" films of songs. The English Phono-Bio-Tableaux Films company filmed "Sally in Our Alley," as performed by the American Comedy Four, and "The Midnight Sun," as performed by Vesta Tilley. The system did not catch on but many more attempts would be made before Al Jolson made the idea popular.

In 1901 the American Biograph company made a song film with a famous singer. It showed Anna Held singing the "Drinking Song" from her Broadway musical *Papa's Wife*. She is picturing in close-up lifting a glass of champagne and rolling her eyes as she sings.

In 1902 the British created the sentimental *Little Jim*, or *The Cottage Was a Thatched One*, about a coal miner's child whose soul is taken to heaven by angels after he dies. You were supposed to weep when it was sung. Also popular was the *Biograph Dramatized Songs* series picturing songs performed by George Ridgewell.

In 1903 the popularity of song films persuaded Lubin to publish a catalog titled *The Holy City and Other Illustrated Songs in Life Motion Pictures*. The song film *The Holy City* was a veritable epic, running for 350 feet with 38 scenes.

In 1904 Edison distributed a British movie titled *Illustrated Songs* which featured scenes from "Home Sweet Home" and "The Lost Chord."

In 1905 Edison made an innovative song film titled *On a Good Old 5¢ Trolley Ride*. It has a trolley passenger conducting as the words of the song are shown on the screen so the audience can sing along, "A ride on the trolley is jolly, whatever you give up is fare."

The song "Everybody Works but Father," by Jean Havez, inspired films by Biograph and Edison. Biograph advertised its film with this note: "The great popularity of illustrated songs has led us to introduce a novelty in the form of a film which covers the entire action of the verses and choruses of a well-known song. This film, 175 feet in white face and 179 feet in black face, we sell at 12 cents per foot. No slides are necessary. Anyone can sing it just as it is written, you can't get away from the pictures. The song was popularized by Lew Dockstader."

The Edison version tells the story of a father who doesn't work, while his wife and their children do. He even hires a man to chop wood when he is sent to get wood for their fire.

"Dream of the Rarebit Fiend," a cakewalk published as sheet music in 1906, was inspired by Winsor McKay's comic strip *Dreams of the Rarebit Fiend* published in book form in 1905. It was recorded by the Edison Military Band in 1907 and became associated with Edwin S. Porter's 1906 Edison film *Dream of the Rarebit Fiend*, also inspired by the comic strip. This was not an original composition; it was first published in 1899 as "The Brooklyn Cakewalk."

The emergence of nickelodeons in 1907 more or less doomed the song film. Nickelodeons, makeshift movie theaters in converted stores in poor neighborhoods, showed short movies and illustrated slide songs for a nickel. Song slides cost far less to rent than song films as they were usually subsidized by sheet-music publishers to promote their new songs.

The emergence of nickelodeons led to the first American songs about the movies.

"The Nickelodion Girl," about a girl who works at a nickelodeon, was written by Guy F. Custer to music composed by the Madden Music Company. The sheet music was issued by the Melville Music Publishing Company in early 1907.

"Chimmie and Maggie in Nickel Land," about a girl who sings the illustrated songs in a nickelodeon to promote the sale of sheet music, was recorded by Ada Jones and Len Spencer on an Edison cylinder in 1907. In the song she is promoting a song called "Jimmie."

The first French song about the movies was also published in 1907. "Le Cinematogite" reflects the common experience of seeing movies with less than perfect projection. It tells the story of a man who works at a movie theater and catches a kind of St. Vitus dance from the jerkiness and flickering of the screen images. It was composed by popular French composer Vincent Scotto to lyrics by Briollet and Lelievre.

1908

There were four American songs about the movies in 1908.

"Which Way Did My Mamma Go?" tells the sad and sentimental tale of a poor little orphan girl searching for her mother at a movie theater:

> Outside a picture show theater, with
> decorations bright,
> The bills announced the "Passion Play,"
> the program for tonight;
> A little orphan wandered in, her clothes
> were torn and old,
> She said "I have no ticket, Sir," and then
> her story told;

She said "I want to go inside, may I just
past the door?
I want to see my mamma, Sir, as in the
day of yore;
They say she's with the angels, for they
saw her fly away,"
And as she stepped towards the door,
they heard her softly say:
"Which way did my mamma go, Sir?
Tell me I'll find the way;
I want to see the angels, my mamma's
there they say."

The cinema owner, who had lost his child a year before, adopts her and the story ends happily. The song, by Harry J. Lincoln (who claimed it was a true story), is dedicated to Marion Eva Garrison of Williamsport, Pennsylvania, and was published by Vandersloot Music of Williamsport. It was also used for an illustrated slide song, and the sheet music features eleven photos used for the slides, depicting the little girl in curls. Three images show the Lyric Theater where a sign advertises "The Great *Passion Play* Today."

"The Bijou," a march and two-step tribute to the Bijou Theatre in Kingston, New York, features a photo of the cinema on the cover with signs showing that admission was 10 cents for adults and 5 cents for children. The featured attraction at the cinema on this day was a film of the Kingston Fire Department at work. Another sign says: "Pantomimic dramas are presented in Moving Pictures that are startlingly lifelike, more thrilling, exciting and dramatic than the best stage plays." F. Clifton Hayes composed the song published by W. H. Rider of Kingston.

"My Moving Picture Babe," by Tom Barry (words) and Frank Trautman (music), is described on its sheet music as "the moving picture song hit," and shows the face of a woman being projected on a screen in a movie theater. She is vaudeville entertainer Aurie Dagwell who performed the song on stage. There were also sing-along slides for this song.

"Down at the Picture Show," by J. Green, is presumably a description of what goes on at a movie theater in 1908.

1909

The first song about the movies to become a minor hit was the 1909 "Let's Go into a Picture Show." Mary asks her boyfriend Johnnie to take her to the picture show rather than the theater, because it's much darker and a better place to spoon.

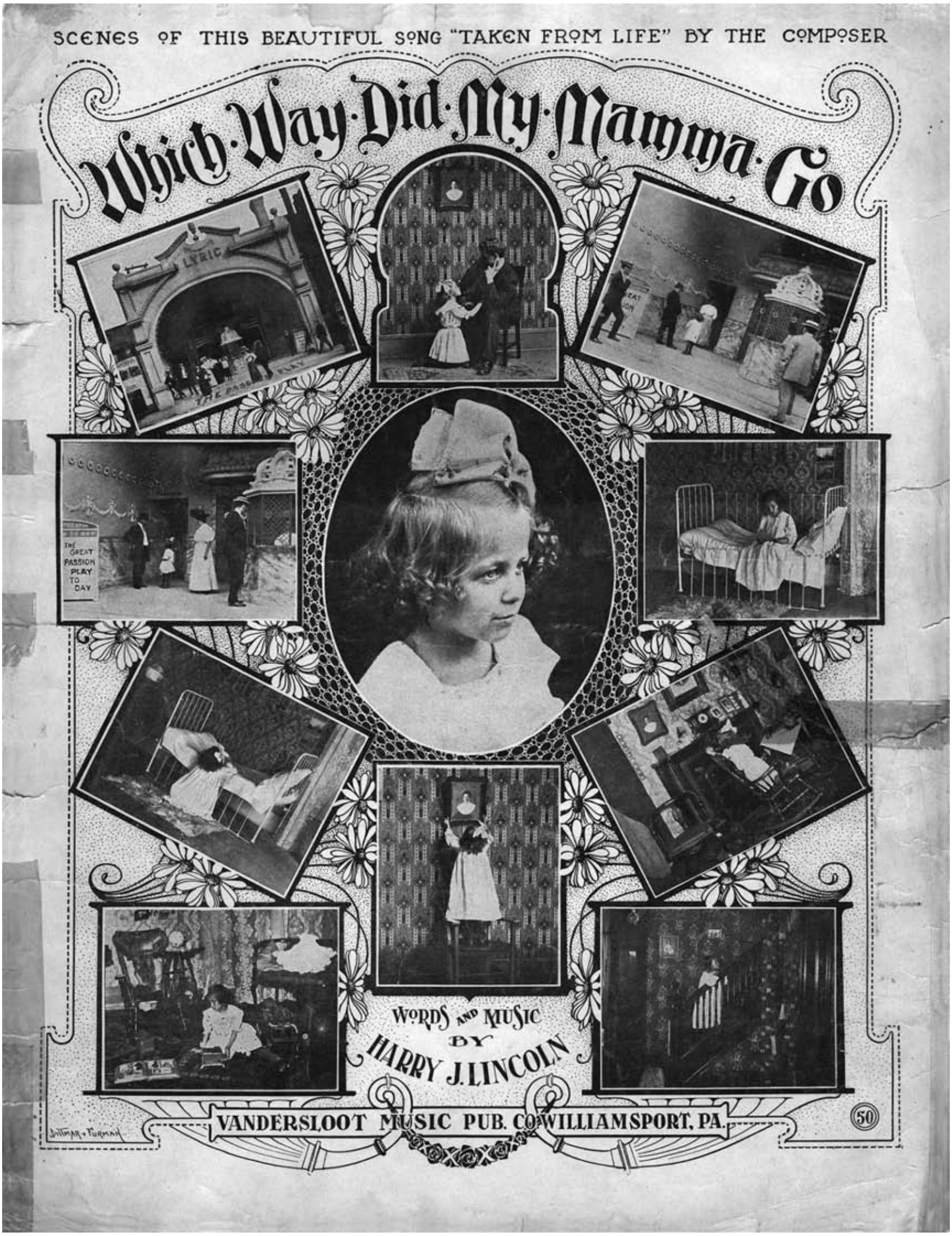
Let's go into the Picture Show, I love it so,
On the square, there ain't anywhere I would
rather go,
That's where every girl and her beau
Always go to spoon, you know,
So let's go into a Picture Show for a good
old time.

The song became popular through a recording by tenor Byron G. Harlan, a friend of Thomas Edison. The sheet-music cover features a silhouette of an audience with a projector throwing a picture on the screen, and the lyrics tell us that one will find "spoonlight" rather than moonlight in the picture show. It describes itself as the "newest popular waltz-song craze" and there are photos of different singers on variant editions, including Irene Jarmon and Maude Gray. It was written by Junie McCree to music by Albert Von Tilzer (he created baseball's theme song "Take Me Out to the Ball Game" in the same year) and was published in New York by the York Music Company.

This was also the first year in which a song about movies was featured in an American stage musical. "The Cinematograph," created for the 1909 Broadway musical *The Beauty Spot,* was written by Joseph W. Herbert to music by Reginald De Koven. It's a humorous song poking fun at the jumpiness of early screen projection and seems to echo the earlier French song "Le Cinematogite."

A melancholy gentleman desirous of a
laugh
Took in the funny pictures on the
Cinematograph.
His doctor recommended it to cure him
of the dumps
And it cured him in a measure but it gave
the man the jumps.
It was a great misfortune no one told him
in advance
That moving picture people always had St.
Vitus dance
And he was sure to catch it when contagion
could be had,
He got the moving picture shake and got it
very bad.

He becomes a "human cinematograph" and can't take a drink without spilling it, while sleeping, smoking and kissing become impossible. The song was performed on stage by Jefferson De Angelis playing a general, with Marguerite Clark, later a silent cinema star, as his daughter. The "beauty spot" of the title is a painting of a nude. De Koven, the first major American


SCENES OF THIS BEAUTIFUL SONG "TAKEN FROM LIFE" BY THE COMPOSER
Which·Way·Did·My·Mamma·Go
LYRIC
THE GREAT PASSION PLAY TO DAY
WORDS AND MUSIC BY HARRY J. LINCOLN
VANDERSLOOT MUSIC PUB. CO. WILLIAMSPORT, PA.
50

Sheet music for "Which Way Did My Mamma Go?"

operetta composer, is best known for his wedding tune “O Promise Me” from his operetta *Robin Hood*.

Also published in 1909 were “The Moving Picture Show” by F. H. Dewey (Springfield: F. H. Dewey), “The Nickelodeon Rag” by Ada M. Burnett (Cincinnati: Alfred E. Burnett) “We’ll Go to See the Pictures at the Moving Picture Show” by C. E. Farrell (New York: Shapiro) and “At the Lyric,” a song promoting the Lyric movie theater in rural Pennsylvania.

1910

The first song about a movie star was published in 1910. “The Vitagraph Girl” was written before film studios publicized actors’ names so the actress is not named, but moviegoers certainly knew what she looked like. She was Florence Turner, the most popular performer at the Vitagraph Studio at the time and one of the first stars to emerge from obscurity. The song was commissioned by Vitagraph boss J. Stuart Blackton who arranged for it to be presented in style at cinemas in the New York area. Turner was introduced to audiences, a vocalist performed the song with the theater orchestra, and the audience was asked to join in singing the chorus.

I’m in love with the Vitagraph girl,
The sweet little Vitagraph girl,
Each movement a picture of romance or hate,
Her tragedy’s bully, her love simply great,
I’m entranced with her charms and her grace
That I see as the pictures unfurl;
Of all the girls that I’ve met
She’s the very best bet,
I’m in love with the Vitagraph girl.

The song goes on to tell how much she affects audiences through her movies and says that when she laughs, they laugh with her, and when she weeps, they weep. J. A. Leggett wrote the lyrics to music by Henry Frantzen.

Going to the movies was becoming more and more popular as a dating strategy, as noted in the 1910 song “Take Me ’Round to the Nickle Theaters” by J. P. Hingten (words) and Edwin Phelps (music), published in New York by F. B. Haviland. Brothers also treated sisters as in “I’ll Take You to the Moving Pictures Sister Dear” by John Paul (New York: John Paul).

In England, a second song with the title “Down at the Picture Show” was published, this one with words and music by A. F. Bonelli.

The first song to be published in connection with a film was “Gaucho Dance” by Thorwald Rasch. It was featured in the 1910 Danish film *Afgrunden* (The Abyss), directed by Peter Urban Gad, where it was sexily danced by Asta Nielsen around her circus lover whom she has lassoed and tied up. The sheet music was published in Copenhagen by William Hansen.

1911

In 1911 a second song about a Vitagraph star was published. “The Moving Picture Boy” promoted a now forgotten child star named Kenneth Casey (1899–1965) who appeared in over thirty films for Vitagraph 1910–13. He wrote the song himself, it was presumably published by his father, and the cover shows him in movie scenes with audience watching. The song was a singalong comparable to “The Vitagraph Girl” and Casey attended screenings and led audiences in singing it. The sheet music (Brooklyn: M. A. Casey) advises us that “public performances are reserved for Kenneth Casey.”

The song refrain says:

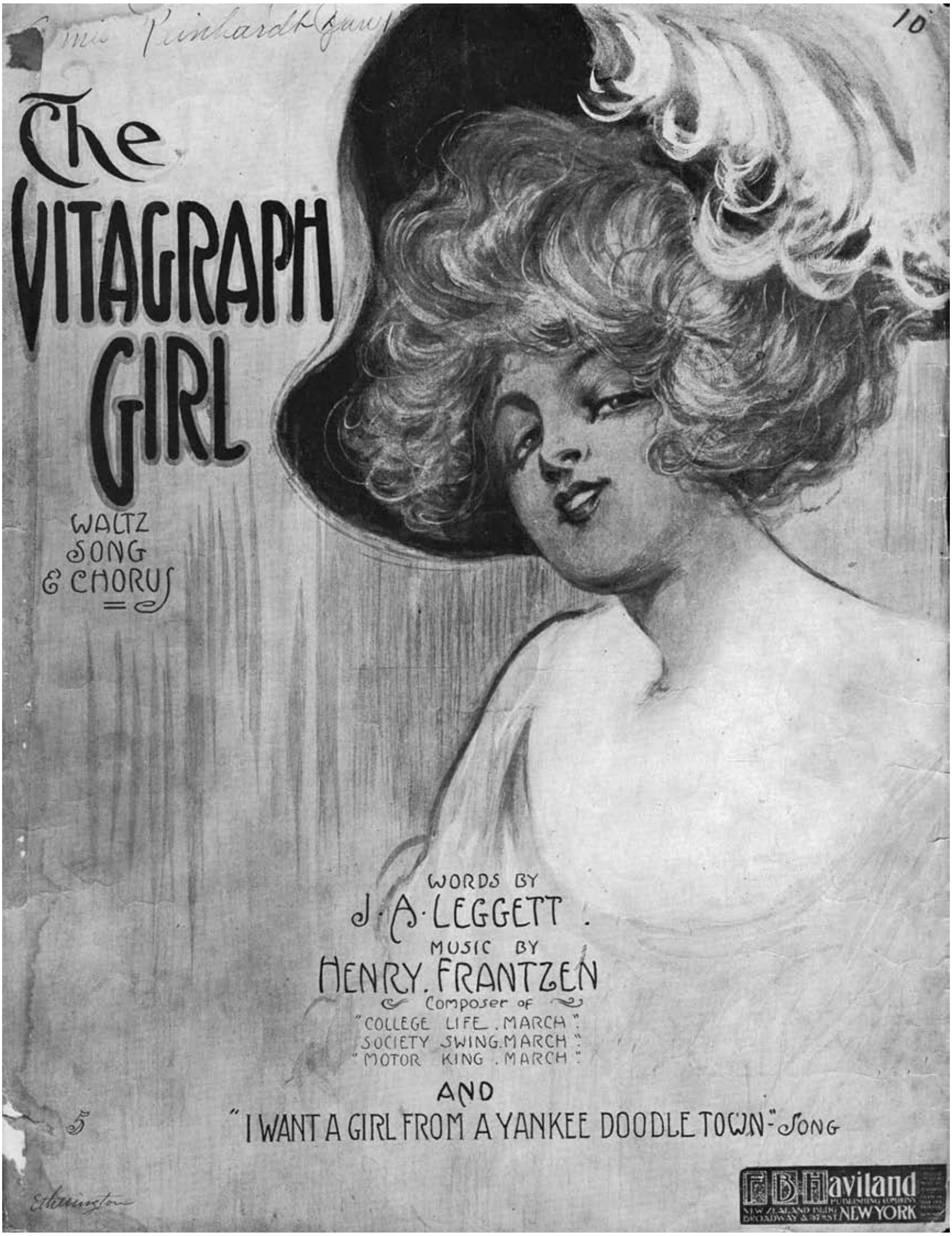
Just because I am the moving picture boy
That is why I’m everybody’s love and joy,
Every time my face is flashed up on the
screen,
They say, oh, he’s the sweetest thing we’ve
ever seen.

The verses describe his worldwide fame:

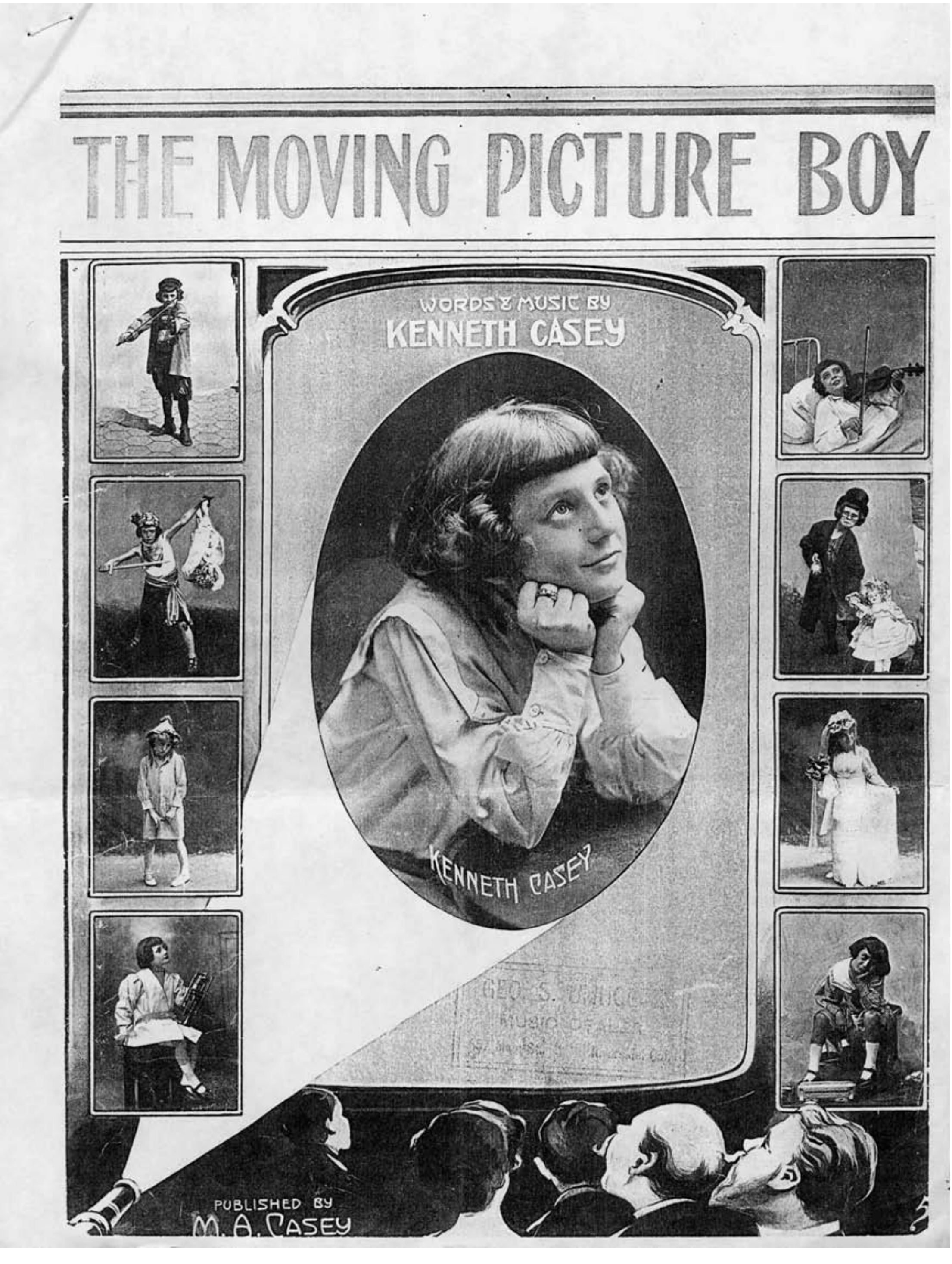
The universe is running wild to moving
pictures shows,
To see me in the pictures in every diff ’rent
pose,
When as a ragged urchin they sympathize
with me,
And as a child of riches they all wish that
they were me.

His ambition is to be as great as Lincoln or Washington when he grows up but if he can’t, he’ll play Washington, crossing the Delaware in snow and ice in a moving-picture show.

The cover of the sheet music for “Musical Rag-Time Sal” (1911) shows a woman at a piano playing a love waltz before a projected screen image of a man on his knees proposing to a woman as an audience watches. It tells us that “Sal McAnna played a grand piano in a nickel show every night” and that she is so good that people come just to hear her play. The song was written by Martin Swauger (words) and W. C. Powell (music) and


10
The Vitagraph Girl
Waltz Song & Chorus
Words by J. A. Leggett
Music by Henry. Frantzen
Composer of
"College Life. March".
"Society Swing. March".
"Motor King. March".
And
"I Want a Girl from a Yankee Doodle Town" Song
5
F. B. Haviland Publishing Company
New Zealand Bldg. Broadway & 37th St. New York

Sheet music for "The Vitagraph Girl"


THE MOVING PICTURE BOY
WORDS & MUSIC BY
KENNETH CASEY
KENNETH CASEY
MUSIC DEALER
PUBLISHED BY
M. A. CASEY

Sheet music for "The Moving Picture Boy"

published in New York by Church, Paxon and Company.

"Musical Motion Pictures" (1911), by R. S. Morrison, is described on its cover as "five characteristic pieces for the pianoforte" meant to evoke moving-picture images, and shows a cameraman filming a parade. The five pieces are a march titled "No Surrender," a waltz called "Undulation," a polka titled "Nip and Tuck," a ballet air called "Coryphees," and a combined march and two-step titled "African Antics."

The risqué (for its time) "Naughty-Naughty-Naughty" (1911) by Harry Williams (words) and Egbert Van Alstyne (music) pointed out that movie houses encourage misbehavior. It opens with the line: "Say Flo, how'd you like to go and see a picture with me?" and the chorus comments, "Naughty, naughty, naughty, naughty! Oh you naughty, naughty boy!" Flo and her boyfriend Joe apparently enjoy cuddling in the dark of the cinema and everybody knows it. The sheet music was published by Jerome H. Remick.

1912

The breakthrough year for the movie song was 1912 when the feature film began to emerge in America. Four songs were featured in stage musicals, including tunes by Irving Berlin and Cole Porter, and another six were issued as sheet music. By now there were more than 13,000 movie theaters in America, so the audiences for movie songs had expanded.

Irving Berlin's "At the Picture Show," with lyrics by E. Ray Goetz, was introduced on Broadway in the Lew Fields show *The Sun Dodgers* (New York: Ted Snyder) and sung by Harry Clark and Maud Gray. The musical is set at a farm catering to show people.

> Come along, come along, to the happy place
> Where the picture reelers, the fun revealers,
> A-flickering go at the picture show
> Come and see the villain gay, steal the hero's girl away
> At the picture show owned by Marcus Loew.
> Come on, you're just in time to see the latest crime
> All for a single dime.

The other stage musical songs included "Moving Pictures," with words by Benjamin Hapgood Burt and music by Karl Hoschna, sung in *The Wall Street Girl*, starring Blanche Ring as a Wall Street broker, and "Pretty Little Maiden on the Screen," with words and music by Manuel Klein, presented in the Hippodrome Shubert show *Under Many Flags.*

Cole Porter created the song "She Was a Fair Young Mermaid" for his Princeton musical *The Pot of Gold*. The lyrics describe a mermaid as being like Annette Kellerman sitting on the rocks in the nude. Swimming star Kellerman was the first star to appear nude in the movies and this was the first song to name a movie star.

Other 1912 movie songs display different various aspects of the new art form. "I Met My Girl at a Moving Picture Palace" says that the place to meet girls is in the movie theater as well as the place to take them on the first date. "Mister Moving Picture Man" by Geo. J. Moriarty and J. R. Shannon (music), published by Remick in New York, has a little girl looking for her lost mother at the movie theater:

> Oh, Mister Moving Picture Man,
> I came to see your show
> There's angels in the picture
> And I came to let you know,
> My Mamma live in heaven now
> So start your big machine,
> Show my Mamma on the screen.

"She's Only a Moving Picture," by C. E. Dittman, warns about falling in love with a movie image, apparently a common occurrence if the songwriters are to be believed.

"Moving Picture Rag," by Al Dubin (words) and Joseph A. Burke (music), says that "everybody there gets a raggy stare, grabs someone and does the Grizzly Bear." The sheet music was published in Philadelphia by H. W. Weyman and Son. Dubin and Burke became top Hollywood songwriters in the sound era.

"My Vitagraph Sweetheart" by Louis de Casanova (words) and Charles E. Candee Jr. (music) demonstrates the continuing popularity of the female stars at the Vitagraph studio. It was published in Hoboken by the songwriters.

One of the most important movie-music composers of 1912 was Walter C. Simon (1884–1958). He didn't write songs but he incorporated popular tunes into a series of piano scores he composed for Kalem films. In 1911 he created the first original score for an American movie, *Arrah-na-Pogue*, and in 1912 he wrote piano scores for a dozen Kalem films, from *An Arabian Tragedy* to *Under A Flag of Truce*. Four of these scores were performed with their films at the Library of Congress in 1998: *Captured by Bedouins, The Siege of Peters-*

burg, The Soldier Brothers of Susanna and *The Confederate Ironclad.*

1913

Wilhelm Cohn's promotional song "Oh! Oh! The Picture Show!" put the spotlight on some of the first feature films and its song sheet was the first to name movie stars.

> Let's all go to a picture show,
> Let's all take in the movies.
> They look so grand and beautiful,
> They delight both girls and boobies.
> They bring out all the scenery
> From everywhere you see,
> Let's all go to a picture show,
> Come on with me.

The lyrics go on to say how enjoyable it is to see the sights of London and Paris, airships in flight and all "the current happenings of the world on a sheet of glass." The sheet music (Seattle: Press of Seattle Music) pictures the front of the Melbourne Theater: "Seattle's Photo–Play House Beautiful, home of the glass curtain where you can see productions like *Cleopatra* with Helen Gardner, *Resurrection* with Blanche Walsh, *Camille* with Sarah Bernhardt, *Oliver Twist* with Nat C. Goodwin and *The Star of Bethlehem; or, The Birth of Christ*. Always a good, clean show for ladies and children." These were the major movies of the time and they were treated as feature attractions by their exhibitors. *Oliver Twist* and *Cleopatra* are four-reel features while the prestigious Walsh and Bernhardt films and the religious Thanhouser film *The Star of Bethlehem* are three-reelers.

The hottest movie of 1913 was the controversial IMP-Universal film *Traffic in Souls* which inspired the song "Traffic in Souls" by Alexander Dubin (words) and Horatio Buckley (music), the first American song written in connection with a film. *Traffic in Souls* is a purported exposé of white slavery and describes how a woman (Ethel Grandin) imprisoned by a white slaver is rescued by her sister (Jane Gail) and a police officer (Matt Moore). The sheet music (Philadelphia: Emmett J. Welch), printed like a newspaper extra, features a portrait of Moore (though he is not identified), the words of the song, and an "editorial" justifying the song:

> It may be of interest to the general public to know how popular songs are written. Inspirations come in the daily walk and talk of a songwriter's life. He may get an inspiration from an ordinary remark he hears, from a story, a novel or a play. The latest means proved to be a moving picture play entitled *Traffic in Souls* which inspired Dubin and Buckley to write a song with the self-same title. The story depicts a horrid truth told in a clean and sensible manner. It is only too true that there exists a "Traffic in Souls" in our great universe. We cannot close our eyes to the fact and the public should be informed of the conditions. The above mentioned song is our medium in telling you the story.

According to the lyrics,

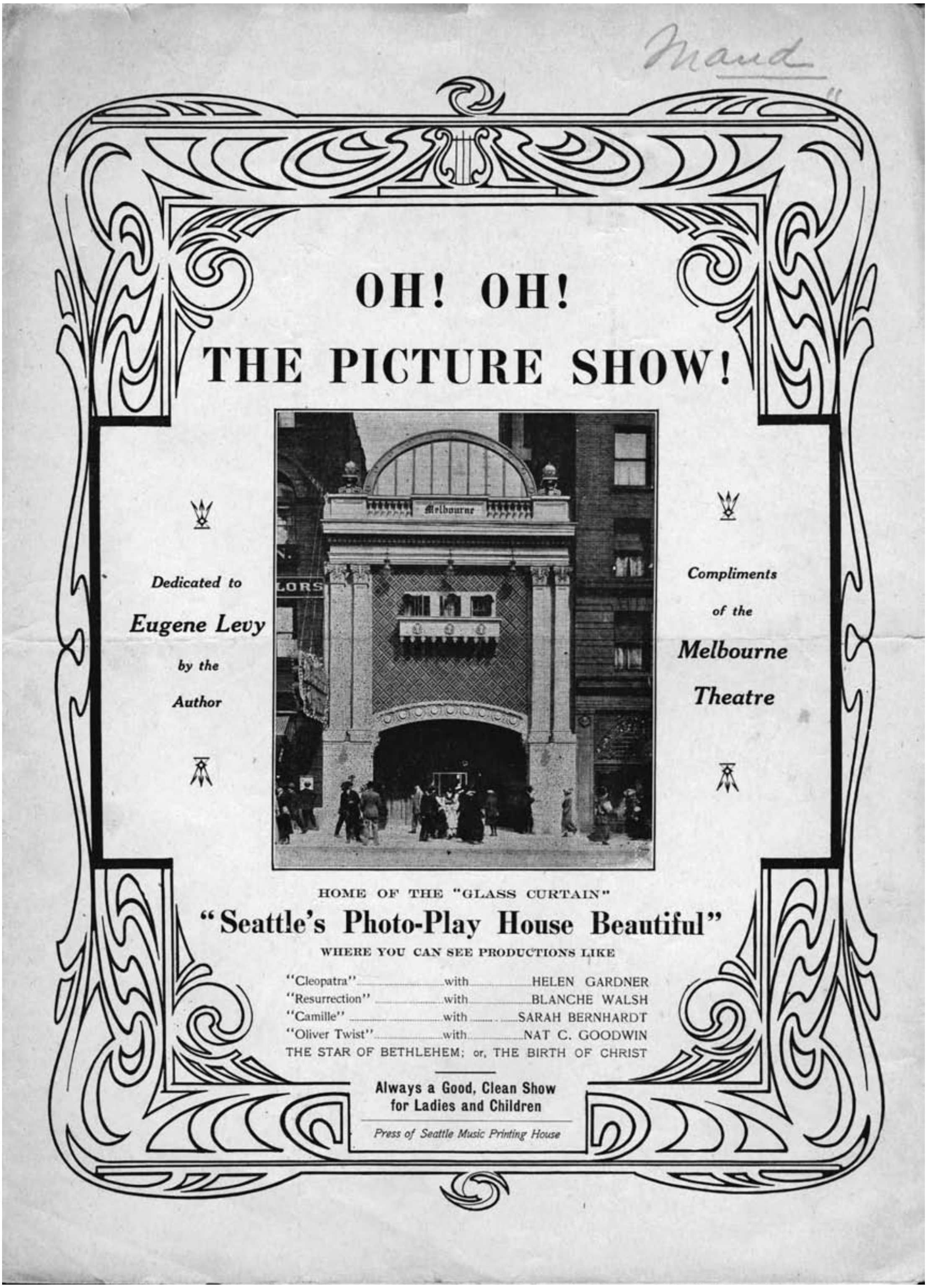
> They're selling souls in this world of ours
> Like cattle and common things,
> They're trading hearts just for glittering gold
> And jewels all set in rings,
> They never dream or think of the cost
> When God will collect his tolls;
> And the Devil will win his wages of Sin
> As long as they Traffic in Souls.

C. L. Tucker's song "My Moving Picture Girl" spotlights the birth of a female film fan who knows the names of all the studios. The sheet music (Hartford: C. L. Tucker) features a photo of Alice Joyce, "The Kalem Girl." This obsessed young woman loves "moving pictures" so much that her beau has to take her to one every night.

> She's crazy about Biographs as she can be,
> She likes all the Pathés and Lubins she sees,
> And the Vitagraph pictures fill her with glee,
> Now she is the girlie for me....
> Edison, Seligs and Essanay, too,
> Are all she can get through her head....
> It's Kalem for breakfast, it's Cines for tea....
> She's my Moving Picture Girl.
> Most every night when the clock strikes eight
> To the movies we go; you bet she's never late.
> She has moving picture eyes
> And I claim her for my prize.

"Take Me to the Movies" also spotlighted the studios that produced the movies. The sheet music features a drawing of an art-deco box office bordered by columns on which are written the names of the major studios of 1913: Edison, Pathé, Biograph, Lubin, Kalem, Vitagraph. The girl tells her boyfriend to

> Take me to the moving pictures,
> Take me to the show,
> Where they fight and play and love,
> That's where I want to go.
> Take me where the heroine and hero always win,
> The dearest spot on earth to me.



Maud

OH! OH!
THE PICTURE SHOW!

Dedicated to
Eugene Levy
by the
Author

Compliments
of the
Melbourne
Theatre

HOME OF THE "GLASS CURTAIN"

"Seattle's Photo-Play House Beautiful"

WHERE YOU CAN SEE PRODUCTIONS LIKE

"Cleopatra" .... with .... HELEN GARDNER
"Resurrection" .... with .... BLANCHE WALSH
"Camille" .... with .... SARAH BERNHARDT
"Oliver Twist" .... with .... NAT C. GOODWIN
THE STAR OF BETHLEHEM; or, THE BIRTH OF CHRIST

Always a Good, Clean Show
for Ladies and Children

Press of Seattle Music Printing House

Sheet music for "Oh! Oh! The Picture Show!"

After the couple marry the first thing their baby says is "Take me to the movies." Richard E. Chase wrote the words and Anson C. Jacobs the music for the song published by the Chase and Jacoby Company of New York.

The other movie songs of 1913 included:

"At the Ten Cent Movie Show" by Leo J. Curley (words) and George Christie (music) which takes the young couple (Johnny Jones and Flo) featured in the 1912 hit song "Row, Row, Row" to the movies for cuddling after it gets too cold to go out in a boat. After a few kisses, Flo tells Johnny that "rowing hasn't anything on this." The sheet music (New York: Witmark) features a ticket booth and a movie poster advertising *Fatla Battle* and shows a well-dressed man and woman buying tickets. Tenor Walter Van Brunt recorded the song for Columbia.

"At the Moving Picture Show" by Ben B. Westerhoof also describes happenings at the picture show. It was published by John T. Hall in New York.

"Come Along to the Movies" by E. Ray Goetz (words) and Jean Gilbert (music) was created for the stage musical *When Dreams Come*. The sheet music (New York: T. B. Harms) lists Philip Bartolmae and Silvio Hein as the songwriters. The dreams of the title are those of new immigrants who love the movies.

"In the Movies" was featured in the Broadway musical *The Doll Girl*, an adaptation of Leo Fall's Viennese operetta *Das Puppenmädel*. Jerome Kern composed the music to lyrics by Harry B. Smith. The song was reprised in the 1914 musical *The Girl from Utah*.

"My Moving Picture Man" is the story of a woman in love with a Pathé Weekly cameraman. It was written by Bernahl and Vietri of Newport, Rhode Island, who published it.

"Movie Rag" by J. S. Zamecnik (Cleveland: Sam Fox) pictures a showgirl dancing with a clown on screen while a piano trio plays music for them.

"The Moving Picture Rag" by J. Bodewalt Lampe was included in *The Remick Folio of Moving Picture Music*, compiled and edited by J. Bodewalt Lampe.

"That Moving Picture Rag," by Harry Thomas, pictures a movie screen and an audience watching a movie. The movie scene shows an Indian, about to tomahawk a woman, being shot by a man with a rifle.

"That Moving Picture Rag," by Willard A. Thomas, was published by Thomas Goggan and Brothers in Galveston, Texas. It also features a movie screen with a family watching.

"The Picture House Waltz" by P. Chamberlin and "I Kept on Turning the Handle" by R. P. Weston & F. J. Barnes (London: Star Music) were published in England.

In England, West End audiences listened to movie-oriented songs in two stage musicals. The most popular were the waltzes: "The Cinema Star Valse," by Jean Gilbert, based on the principal melodies of the musical *The Cinema Star*, and "The Girl on the Film Valse," by Albert Sirmay, based on melodies from the musical *The Girl on the Film*.

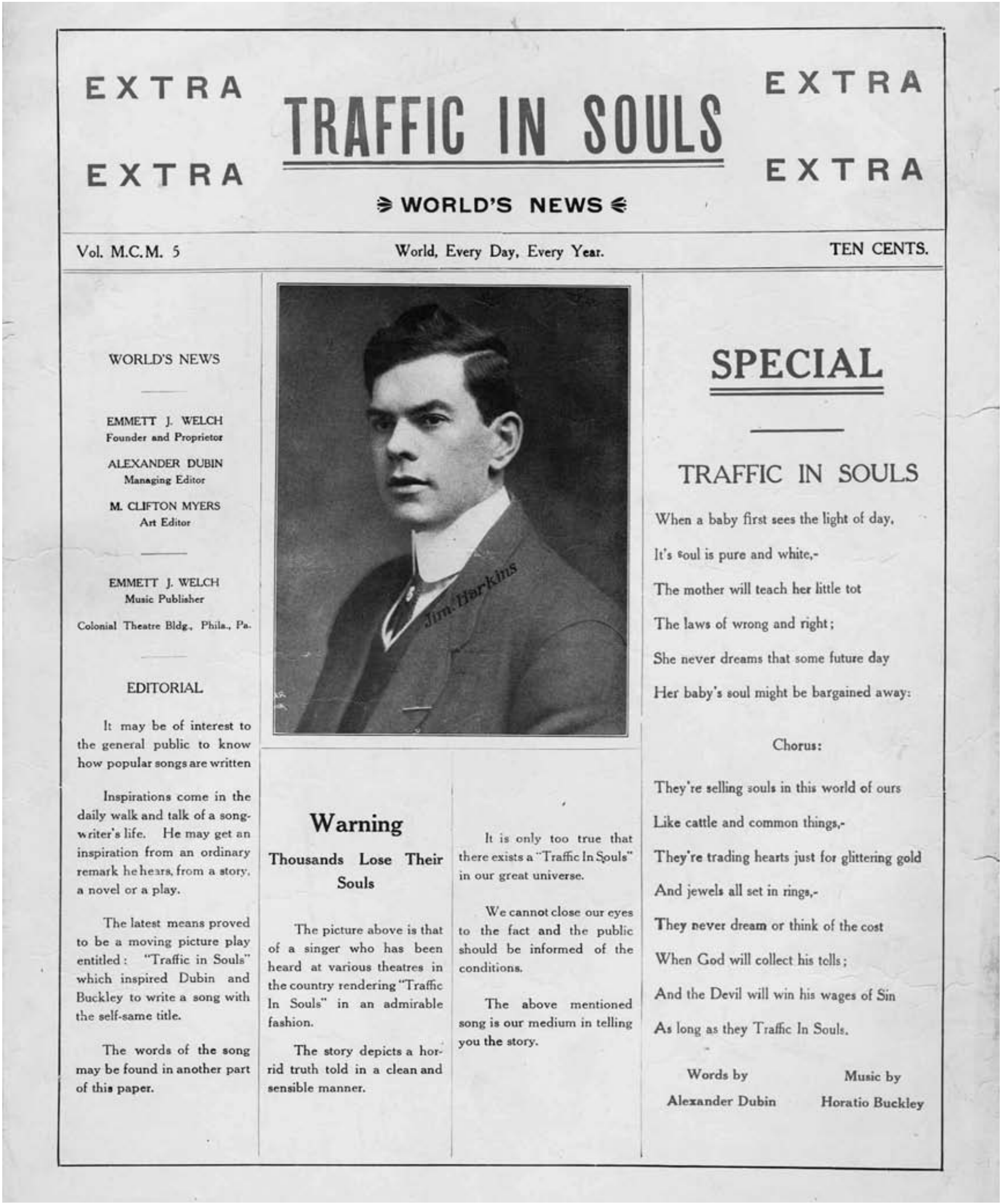
The Cinema Star also featured a clever movie song by Harry Graham (words) and Jean Gilbert (music) titled "The Picture Palace Queen." An actress tells us that her life is "most laborious" because of the things she is required to do in her films:

> On horseback, as the sheriff's daughter,
> I save my cowboy love from slaughter;
> With burglars on the roof I struggle;
> I haunt the caves where smugglers smuggle;
> In lions' den my home I make;
> And redskins burn me at the stake,
> Or tie my hands behind my back
> And bind me to the railroad track.
> I swim for miles across the ocean;
> Board a swift express in motion;
> Daily practice deep-sea diving;
> Try my hand at engine-driving;
> Hunt ferocious alligators;
> Peer into volcano's craters;
> Do all sort of daring deeds,
> And ride astride on bareback steeds.

1914

The most important cinematic events of 1914 were the emergence of stars and serials, and the songwriters quickly took notice. The stars featured on song sheets in 1914 included Mary Pickford, Charlie Chaplin and "Broncho Billy" Anderson. These songs and other songs about stars are described later in "Movie Personalities and Their Films."

The movie serials were especially popular with songwriters and publishers because they were shown week after week, so their songs had a longer shelf life. The serial that defined the genre and made it truly popular was Pathé's *The Perils of Pauline*, starring Pearl White. A suspense-filled cliffhanger, it inspired the most popular song about a serial, the delightfully tongue-in-cheek



EXTRA EXTRA

TRAFFIC IN SOULS

EXTRA EXTRA

⇛ WORLD'S NEWS ⇚

Vol. M.C.M. 5 World, Every Day, Every Year. TEN CENTS.

WORLD'S NEWS

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EMMETT J. WELCH
Music Publisher
Colonial Theatre Bldg., Phila., Pa.

EDITORIAL

It may be of interest to the general public to know how popular songs are written

Inspirations come in the daily walk and talk of a songwriter's life. He may get an inspiration from an ordinary remark he hears, from a story, a novel or a play.

The latest means proved to be a moving picture play entitled: "Traffic in Souls" which inspired Dubin and Buckley to write a song with the self-same title.

The words of the song may be found in another part of this paper.

Warning

Thousands Lose Their Souls

The picture above is that of a singer who has been heard at various theatres in the country rendering "Traffic In Souls" in an admirable fashion.

The story depicts a horrid truth told in a clean and sensible manner.

It is only too true that there exists a "Traffic In Souls" in our great universe.

We cannot close our eyes to the fact and the public should be informed of the conditions.

The above mentioned song is our medium in telling you the story.

SPECIAL

TRAFFIC IN SOULS

When a baby first sees the light of day,
It's soul is pure and white,-
The mother will teach her little tot
The laws of wrong and right;
She never dreams that some future day
Her baby's soul might be bargained away:

Chorus:

They're selling souls in this world of ours
Like cattle and common things,-
They're trading hearts just for glittering gold
And jewels all set in rings,-
They never dream or think of the cost
When God will collect his tolls;
And the Devil will win his wages of Sin
As long as they Traffic In Souls.

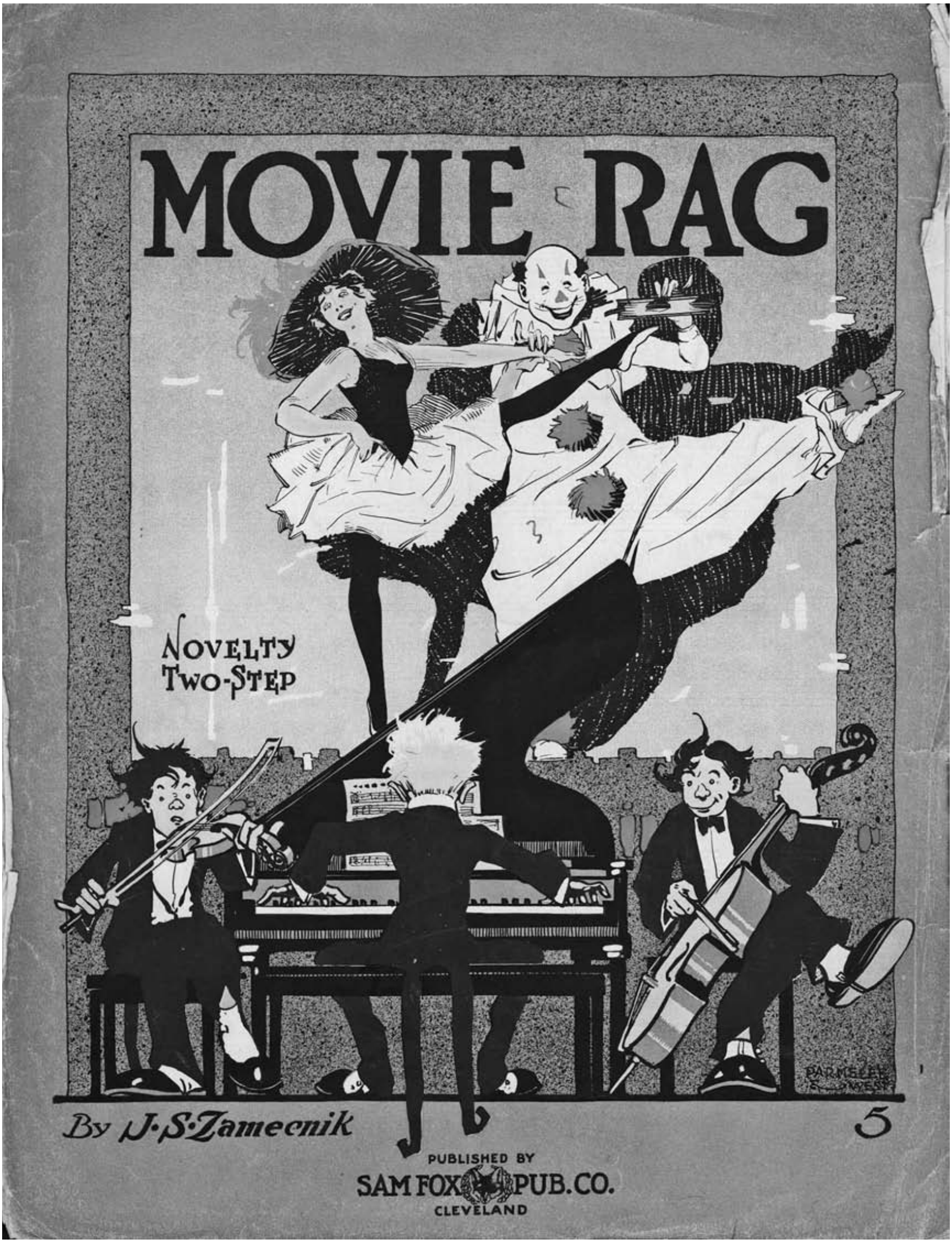
Words by
Alexander Dubin

Music by
Horatio Buckley

Sheet music for "Traffic in Souls"

"Poor Pauline," by Charles McCarron (words) and Raymond Walker (music). The chorus, like the serial chapters, ends with the heroine in danger: "Zip goes the film. Goodnight! Poor Pauline." The verse explains:

I'm as worried as can be,
All the movie shows I see
Have that awful mystery,
"Pauline and her perils."
On a rope they dangle her,
Then they choke and strangle her,


MOVIE RAG
NOVELTY TWO-STEP
PARMELEE & WEST
By J·S·Zamecnik
5
PUBLISHED BY
SAM FOX PUB.CO.
CLEVELAND

Sheet music for "Movie Rag"

With an axe they mangle her,
Always something new.
Poor Pauline, I pity poor Pauline,
One night she's drifting out to sea,
Then they tie her to a tree,
I wonder what the end will be,
This suspense is awful.

The Thanhouser serial *Zudora, The Twenty Million Dollar Mystery* featured the "mystic girl detective Zudora" played by Marguerite Snow. J. R. Shannon's song "Zudora" gives a postmodern twist to a moviegoer's admiration of a heroine. He dreams about her and wonders in what form Thanhouser will send her back when the serial ends.

In the mystic realm of a photoplay
There's a maid who stole my heart away
With sentimental or oriental ways I idolize,
On the screen I see her once each week
And tho' I've never heard her speak
She won me with her hypnotizing, tantalizing
  eyes.

The serial *The Exploits of Elaine*, again starring Pearl White, gave birth to "Elaine, My Moving Picture Queen," by Howard Wesley (words) and Charles Elbert (music). It also describes a moviegoer who has fallen in love with a screen character.

I have fallen in love with a phantom queen,
She's a girl I've never seen, only on the
  picture screen,
Oh, her love for the hero starts me grieving
Though I know that it's only make believing
But my love cannot wane, I go back again
To *The Exploits of Elaine*....

Other movie songs of 1914 included:

"At the Movies," by George Norman Reis (words) and Gus A. Schnabel (music), created for the musical *The Little Suffragette* and published in Pittsburgh by Max Friedman.

"He's Working in the Movies Now" by Harry Williams & Vincent Bryan (words) and Harry Lodge (music) is the humorous tale of a man who has fun working in the movies. Billy Murray recorded it.

"If That's Your Idea of a Wonderful Time, Take Me Home," by Irving Berlin, is a waltz about a cheapskate who wants to take his girl to the picture show because he has free passes. She tells him:

I see that you've got two passes that
Are good for a Vitagraph show;
Use them yourself you can go in twice;
Don't try to coax me, no....
I don't want to look at John Bunny
'Cause he's bald-headed,
Fat and looks funny.
I thought that you were
A spendthrift, but gee,
All you spent was the evening with me.
If that's your idea of a wonderful time,
Take me home.

The sheet music (New York: Waterson, Berlin and Snyder) features a drawing by John Frew of a couple in front of a kiosk labeled "Moving Pictures 5 Cents, 3 Hours for a Nickel." The girl does not look happy. A popular recording of the song was made by Ada Jones.

"I've Got a Moving Picture in My Heart of You," by Stanley Murphy (words) and Harry I Marshall (music), tells about a woman so obsessed with movies that she "movied every day and night/Couldn't satisfy her movie appetite." The sheet music (New York: Jerome H. Remick) says the work was performed on stage by Cross and Josephine.

"The Maude Adams of the Screen," by Sigmund Romberg (music) and Harold Atteridge (words) was featured in the Broadway musical *Passing Show of 1914* and implied that screen actresses were starting to match the prestige of their stage counterparts. Maude Adams, one of the most respected stage stars of the era, was appearing at the Empire Theater in 1914 in a play called *The Legend of Lenora*. Adams never made any films.

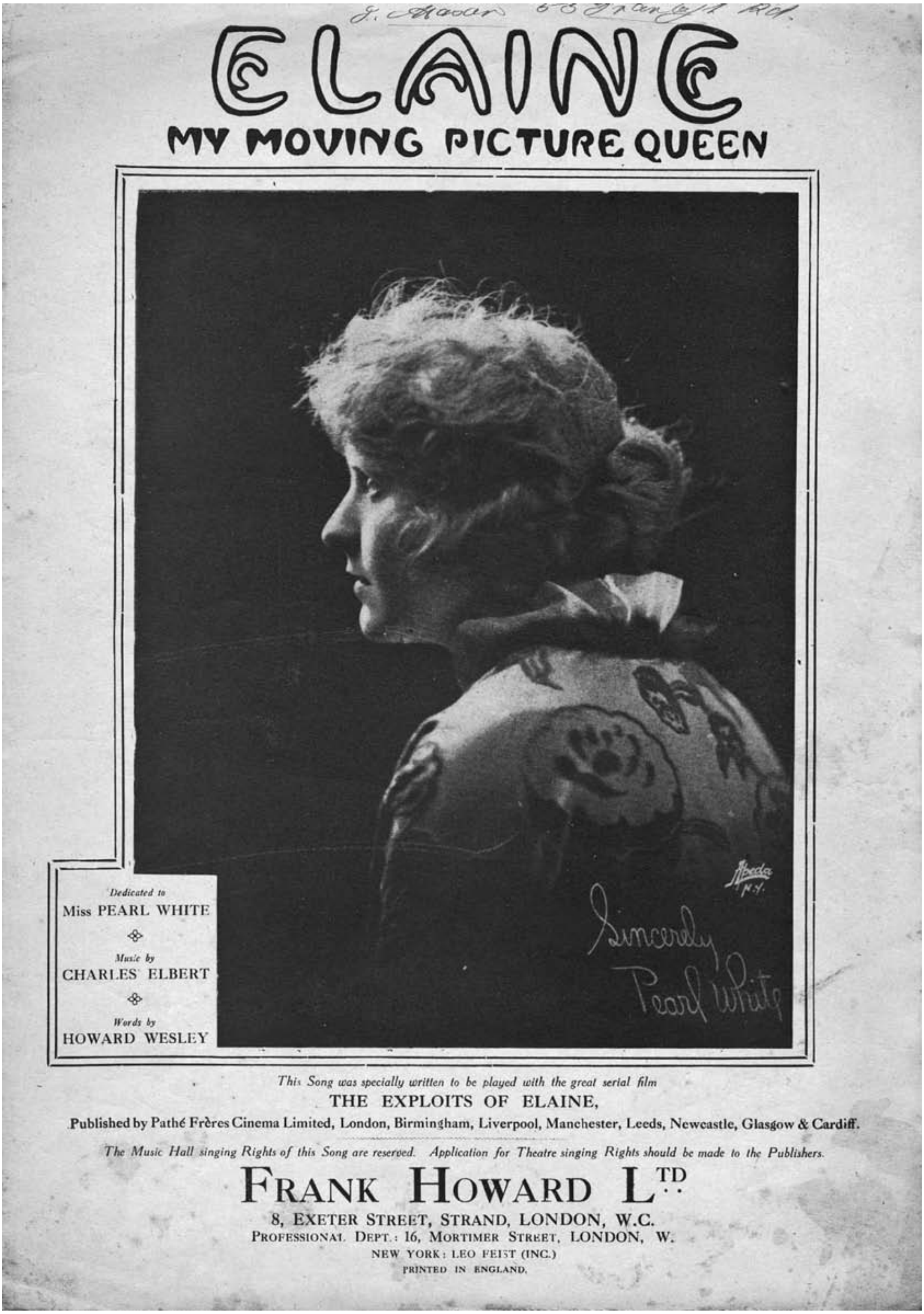
"A Moving Picture," by Edward Emmett (words) and Harry J. Edwards (music), was published in New York by John T. Hall Music.

"Moving Picture Mary," the tale of a little girl who lived in Kokomo, was featured in the Broadway musical *Bringing Up Father*. Mary Marlowe did imitations of movie stars while the chorus sang "Moving picture Mary with your moving picture ways." John P Mulgrew wrote the lyrics to music by Thomas F Swift.

"Moving Picture Girl" by A. Fagenson (words) and William J. Lewis (music) was published in New York by Wadsworth Publishing.

"The Moving Picture Glide" was created for the New York stage revue *Passing Show of 1914* by Harold Atteridge (words) and Harry Carroll (music) and published by Shapiro, Bernstein and Company.

The Queen of the Movies: the Victor Light Opera Company issued a medley of tunes from the Broadway show *The Queen of the Movies* in 1914. The plot of this musical was movie-oriented but the songs weren't.


Apeda N.Y.
Sincerely Pearl White

J. Hoover 63 [illegible] Rd.

ELAINE
MY MOVING PICTURE QUEEN

Dedicated to
Miss PEARL WHITE

Music by
CHARLES ELBERT

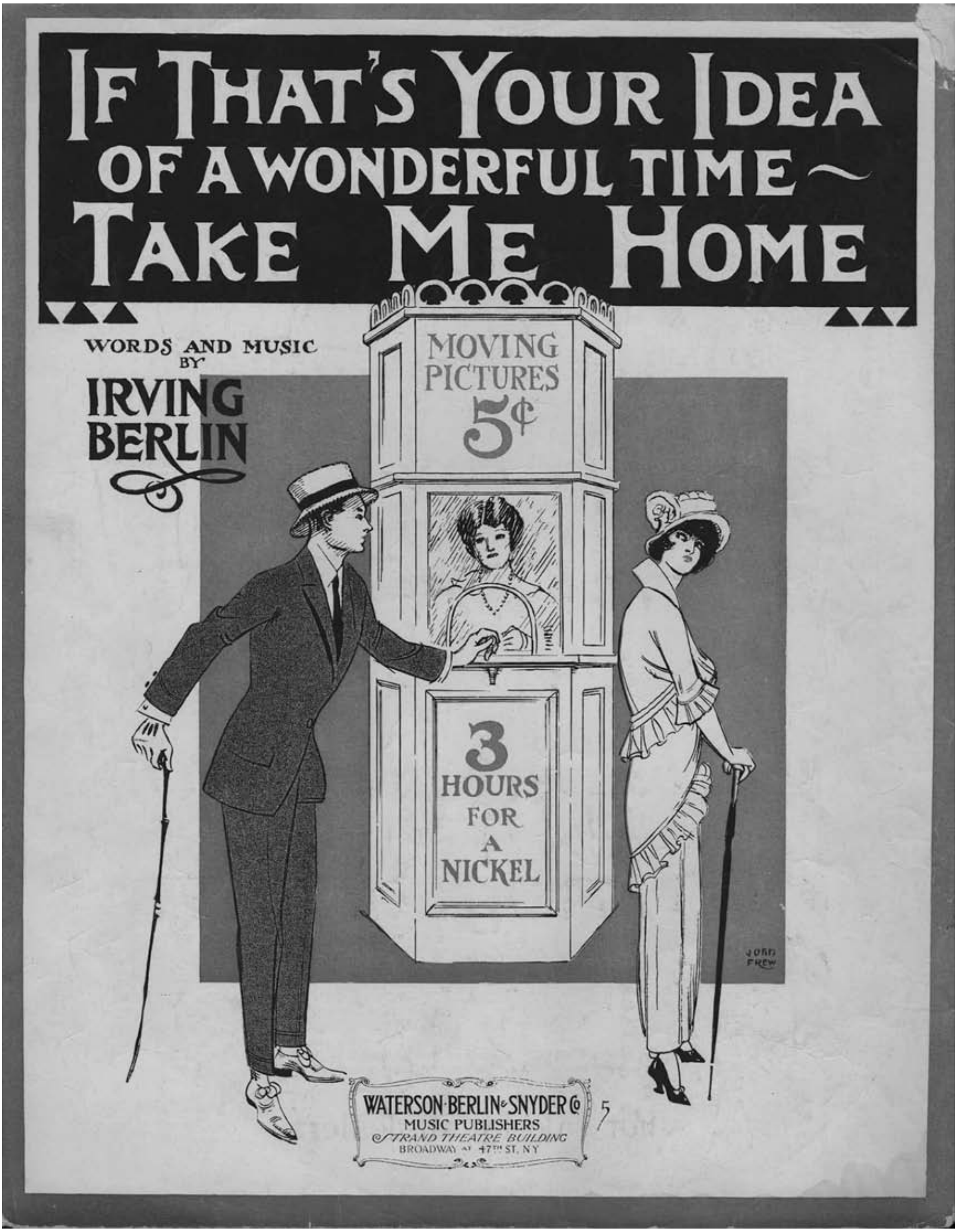
Words by
HOWARD WESLEY

This Song was specially written to be played with the great serial film
THE EXPLOITS OF ELAINE,
Published by Pathé Frères Cinema Limited, London, Birmingham, Liverpool, Manchester, Leeds, Newcastle, Glasgow & Cardiff.

The Music Hall singing Rights of this Song are reserved. Application for Theatre singing Rights should be made to the Publishers.

FRANK HOWARD L^{TD}
8, EXETER STREET, STRAND, LONDON, W.C.
PROFESSIONAL DEPT.: 16, MORTIMER STREET, LONDON, W.
NEW YORK: LEO FEIST (INC.)
PRINTED IN ENGLAND.

Sheet music for "Elaine My Moving Picture Queen"


IF THAT'S YOUR IDEA
OF A WONDERFUL TIME~
TAKE ME HOME
WORDS AND MUSIC BY
IRVING BERLIN
MOVING PICTURES 5¢
3 HOURS FOR A NICKEL
JOHN FREW
WATERSON·BERLIN & SNYDER Co
MUSIC PUBLISHERS
STRAND THEATRE BUILDING
BROADWAY AT 47TH ST. N.Y.
5

Sheet music for "If That's Your Idea of a Wonderful Time"

"That's a Real Moving Picture from Life" tells of a restless woman who abandons her crying child, gray-haired mother and mournful husband for a smiling seducer. It ends by telling us that this sad, broken home is a "real moving picture from life." Andrew B. Sterling wrote the tearful words to music by Harry von Tilzer. The sheet music (New York: Harry Von Tilzer) pictures Father Time with a movie projector showing the abandoned father and baby. The song was recorded by the Peerless Quartet for Columbia and by Walter Van Brunt for Edison

"That Mutual Movie Reel" by La Duchesse was arranged by Alfred G. Royby. The sheet music (New York: M. M. Peckham) shows a vampish girl fishing in a goldfish bowl for men.

"That Picture Show Spoon" is a song about the popularity of dark movie theaters for lovers looking for someplace to spoon.

"They Had to Stand Up Every Time They Sat Down" by Lew Kline (words) and Jerome Shay (music) pointed out one of the annoyances of moviegoing. The sheet music (Boston: Daly Music) shows a couple standing up in the cinema to let a man pass.

> They had to stand up when there were seats
> all around,
> Someone seemed to go in and out that row,
> And where they sat down someone was bound
> To step right on their little tootsie wootsies.
> So they had to stand up and if they happened
> to see
> A picture for a minute, why then
> They'd play the Star Spangled Banner
> And they all had to stand up again.

"Working for the Pictures," by composer Sigmund Romberg and lyricist Harold Atteridge, was introduced in the Broadway revue *Passing Show of 1914.*

1915

The major song-inspiring films of 1915 were D. W. Griffith's *The Birth of a Nation* and Theda Bara's *A Fool There Was*. Notable movie songs of the year included:

"At the Movies," by Phillip Heiback (words) and Paul Shannon (music), was published by Phillip Heiback in Canton, Ohio.

"At the Picture Palace," a composition by A. Ashworth, is described on the English sheet music as being the "first cycle for pianoforte."

"Broadway Theatre March," was created to promote a new movie palace, the Broadway Theater in Springfield, Massachusetts.

"Frisco Bound," a Universal Studios promotional song, was written by Sammy Powers (words and music) and published by Myron J. Hirsche in Boston. The sheet-music cover features a photo of Universal City, a drawing of a train named "Frisco," and cameo photos of five young women. On the cover it says it is "dedicated to the fair delegates sent by the Boston *Travel* and the Boston *Sunday Herald* 1915" while on the inside page it says the song is "dedicated to the Universal Girl," winner of that company's beauty contest. The lyrics say "we're going out to Universal town" and "Universal movie stars will greet us out there ... we're going to see Mary Fuller and friend Walter Kerrigan in dear old Frisco." This was the contest that brought movie-star-to-be Lois Wilson to Hollywood.

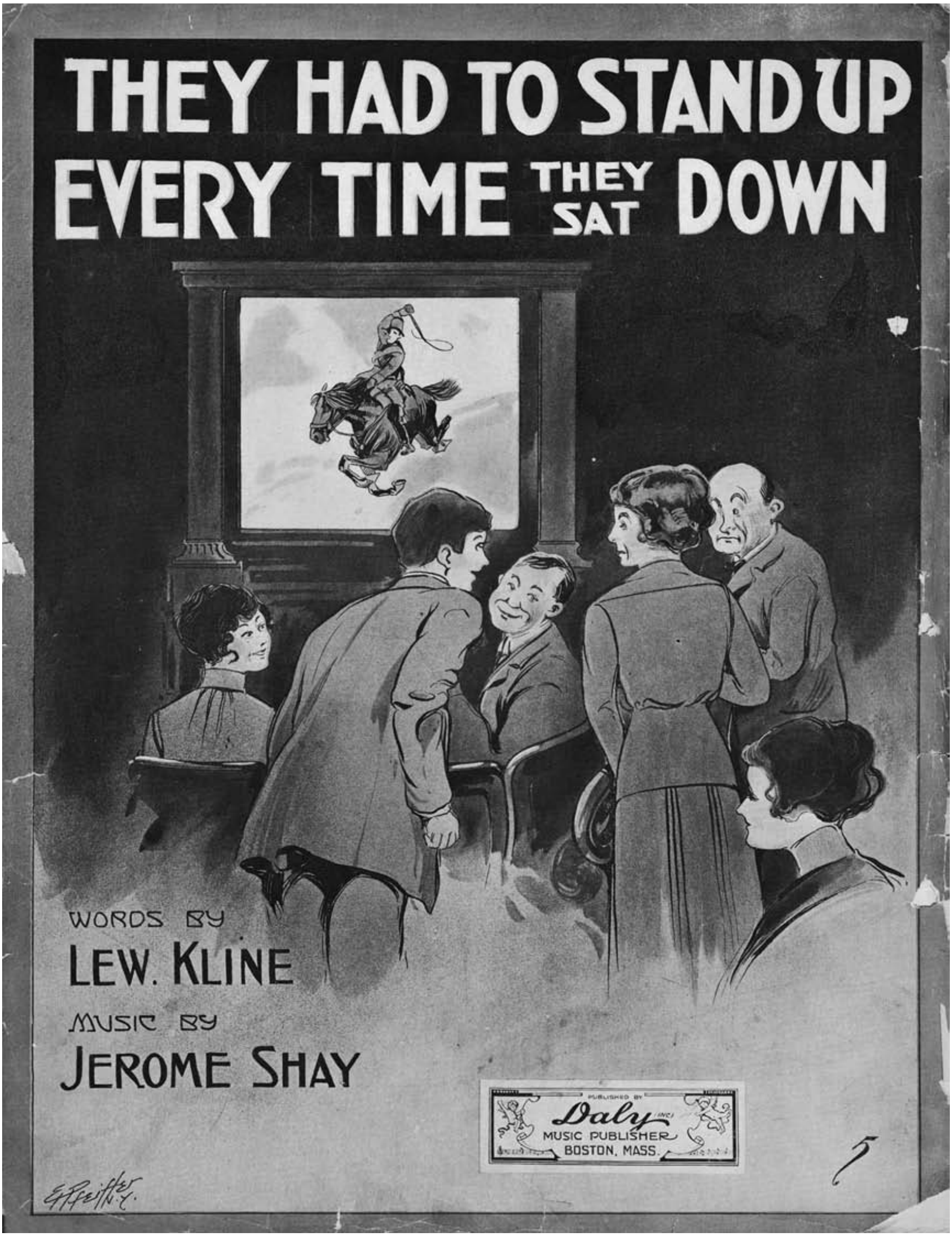
"I Love My Movie Picture Man," a song in praise of the silence of the silent cinema, was created by H. B. Smith (words) and Silvio Hein (music) for Joseph Santley's 1915 stage show *All Over Town* where it was sung by Blanche Deyo. The sheet music (New York: Harms) features a drawing of a man (in white tie and tails) and two women in bonnets. In the song a woman says she loves a "movie picture man" because he is a "silent lover" who doesn't talk all the time like the other fellows she knows.

> He's as handsome as a picture, all agree,
> His expression is seraphic,
> In his poses photographic,
> And he never says an unkind word to me.
> That's why I love my moving picture man
> I've loved him since the movies first began.

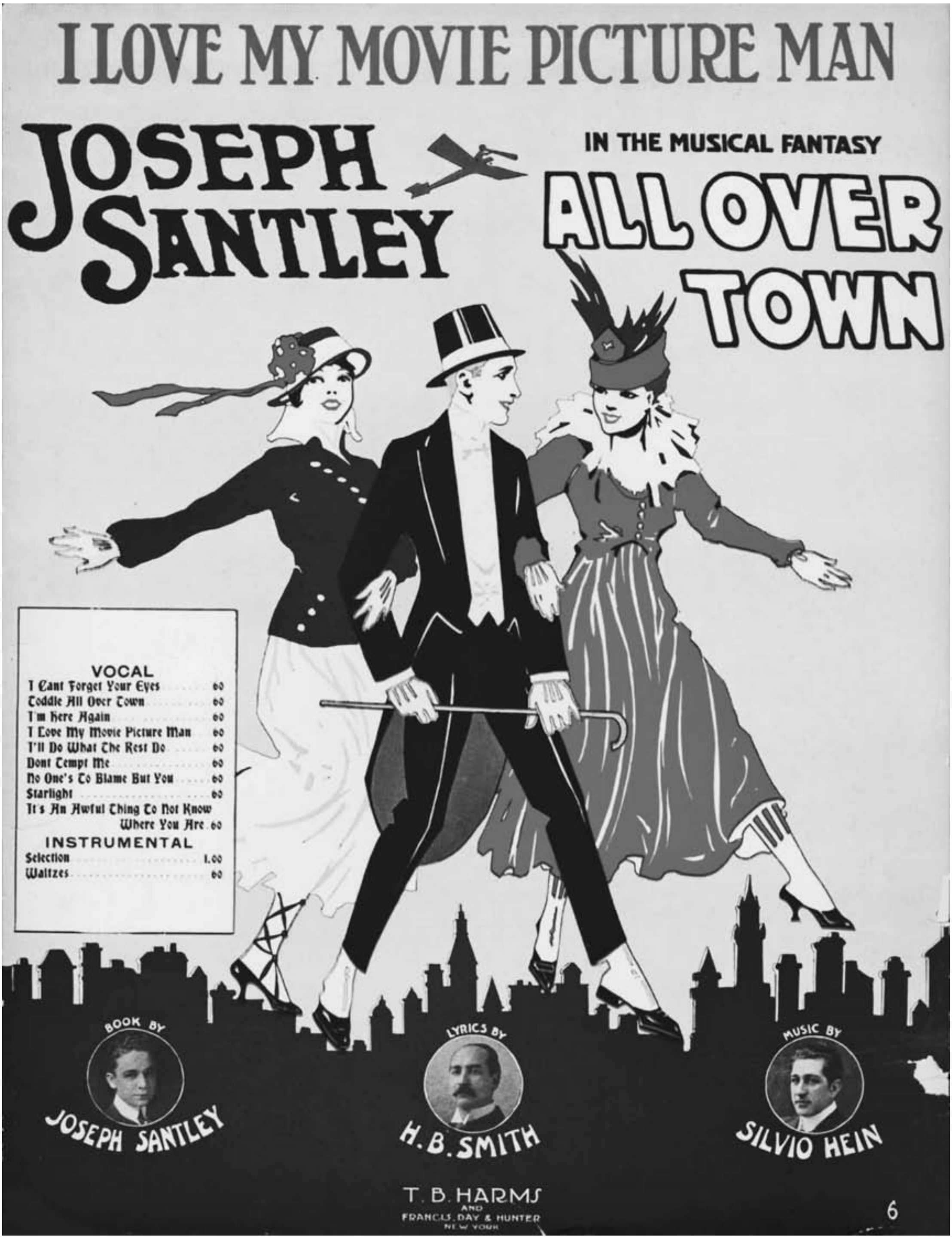
In "I'd Rather See a Movie with the Man I Love," a song by Clyde N. Kramer published by Knickerbocker Music in Dayton, Ohio, a woman says she would rather go to the movies with the man she loves than go to more fancy places with other men.

"I'm Going Back to the Farm" is an Irving Berlin song about a farmer who comes to the big city but after a week finds the hectic city life style not to his taste. The sheet music shows him looking confused in front of a cityscape featuring a "moving picture" show.

"I've Been to the Pictures," by Harry Graham (words) and Paul Rubens (music), created for the 1915 British stage musical *Tina*, was recorded by Mabel Sealby, who sang it in the show, and by Olive Fox.


THEY HAD TO STAND UP EVERY TIME THEY SAT DOWN
WORDS BY
LEW. KLINE
MUSIC BY
JEROME SHAY
PUBLISHED BY
Daly (INC.)
MUSIC PUBLISHER
BOSTON, MASS.
5

Sheet music for "They Had to Stand Up Every Time They Sat Down"


I LOVE MY MOVIE PICTURE MAN
JOSEPH SANTLEY
IN THE MUSICAL FANTASY
ALL OVER TOWN
VOCAL
I Cant Forget Your Eyes 60
Toddle All Over Town 60
I'm Here Again 60
I Love My Movie Picture Man 60
I'll Do What The Rest Do 60
Dont Tempt Me 60
No One's To Blame But You 60
Starlight 60
It's An Awful Thing To Not Know Where You Are 60
INSTRUMENTAL
Selection 1.00
Waltzes 60
BOOK BY
JOSEPH SANTLEY
LYRICS BY
H.B. SMITH
MUSIC BY
SILVIO HEIN
T. B. HARMS
AND
FRANCIS, DAY & HUNTER
NEW YORK
6

Sheet music for "I Love My Movie Picture Man"

In "I Want to Be Loved Like the Girls on the Film," a young woman, loved by many men, doesn't want to get married because she thinks wedded life would be dull compared to life as portrayed in the movies:

> I want to be loved like the girls on the film,
> I want to have heroes galore,
> I want to be queen like you see on the screen
> With princes and knights by the score,
> I want to be saved from a watery grave,
> I want to dare death all the time.

In the second verse she gets a chance to be in the movies but her acting is so bad she spoils every reel and has to get married after all. Hank Hancock and Tom McNamara wrote the song published by Werblow-Fisher of New York.

"March of the Movies," by M. A. Althouse, was meant to evoke the pleasures of movie-going in the early silent era. The sheet music shows an audience in a small cinema with a piano and a screen showing Charlie Chaplin as the Little Tramp.

In "The Movies Is Where You'll Find Me," by Dorr W. Sillaway, a girl explains why movies are so popular:

> There's no other place like the movies.
> It don't cost a pile but 'tis something
> worthwhile,
> It has grand opera beat by a mile.
> There is nothing so funny as silent comedy
> And nothing so sad as the heart-throbs
> you see
> While the orchestra plays a heart-rending
> melody.

The sheet music (Milwaukee: Dorr W. Sillaway) pictures singer Peggy Unertl, who introduced the song, wearing a Pickfordesque little-girl costume and holding a kitten.

"My Moving Picture Man" was created by Harry B. Smith (words) and Silvio Hein (music) for the 1915 Shubert stage revue *All Over Town*. The show ran in Washington but didn't make it to New York.

"My Picture Girl" is an English song by Henry Greenfield about a man in love with a woman he has never met, a screen actress named Lucinda, and who goes each night to see her in a movie. The song was recorded in England in 1915 by George Henry Elliott.

The sheet music for "Same Old Town" (New York: Jos. W. Stern), a song by L. Wolfe Gilbert (words) and Dave Levy (music), pictures a middle-aged couple in a small town, "by courtesy of Famous Players Film Co." The song describes a small town in Maine which hasn't changed — the same faces, the same old village square and the "same old welcome."

In "She's the Girlie of My Dreams," a young man says he's through with fickle real girls who break his heart because he has found the *reel* girl of his dreams at the moving picture show.

> Every night I go to the picture show
> Where my sweetheart I'll see on the screen,
> With a smile so sweet, she will always greet me.
> My darling, my wonderful queen, how I
> love her,
> She laughs and cries and she sometimes dies,
> Oh, she look so wise with those great big eyes,
> My unknown reel sweetheart is my own real
> sweetheart,
> She's the girlie of my dreams.

Edwin Ray Coffin wrote the lyrics to music by J. Meredith Daniel.

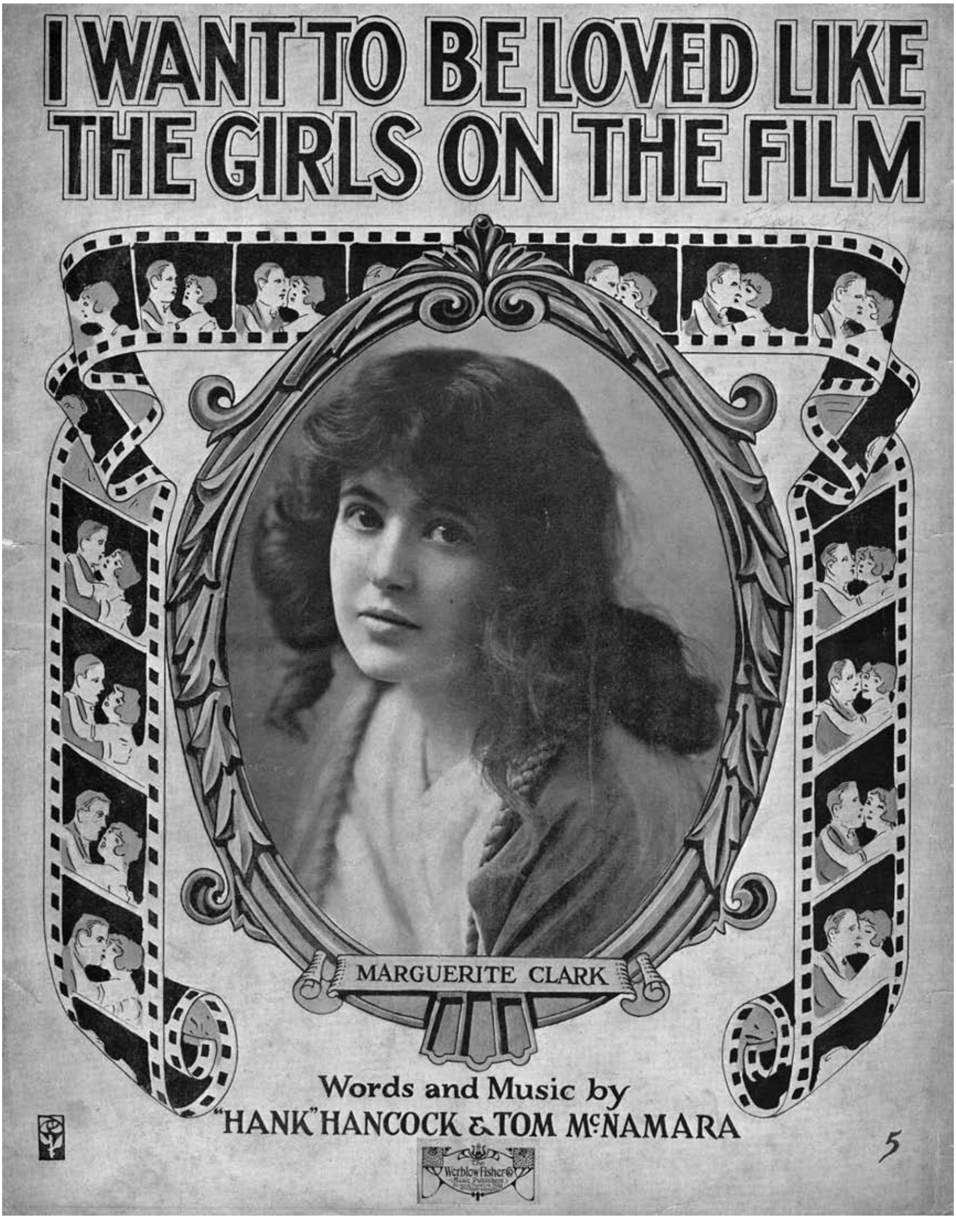
"There's Something Missing in the Movies" suggests that the growing popularity of movies had begun to evoke unfavorable comment from stage songwriters. It was written by Harold Atteridge (words) and William F. Peters (music). Marilyn Miller sang this complaint dressed as Mary Pickford opposite Willie Howard dressed as Charlie Chaplin in the Broadway revue *Passing Show of 1915*.

"They Can't Run Off the Reels Too Fast for Me" was featured in the Broadway musical *The Amber Express*. Marc Connelly wrote the words to music by Zoel Parenteau, about a movie that was too slow.

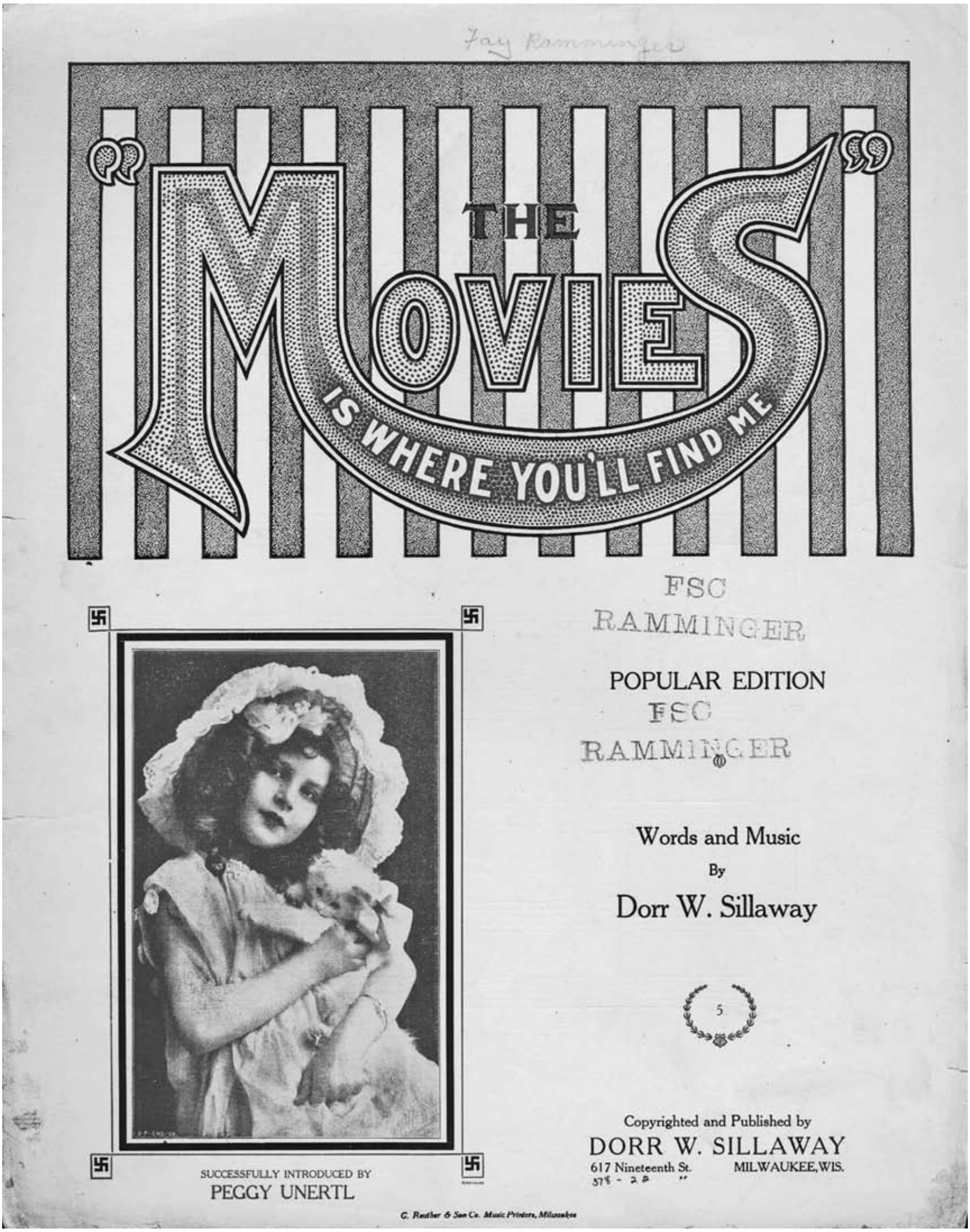
"They're All Going into the Movies," by Thomas Allen, shows how popular cliffhanger serials had become.

> A few years ago there was no such a show as
> the movies
> But now it's not so for the best people go....
> How they rush for that that five cent seat
> How they fall for that picture sheet....
> The great William Shakespeare wrote many
> a play
> But now very seldom they're seen
> For maybe you've guessed they have more
> interest
> In the perils of Pretty Pauline.

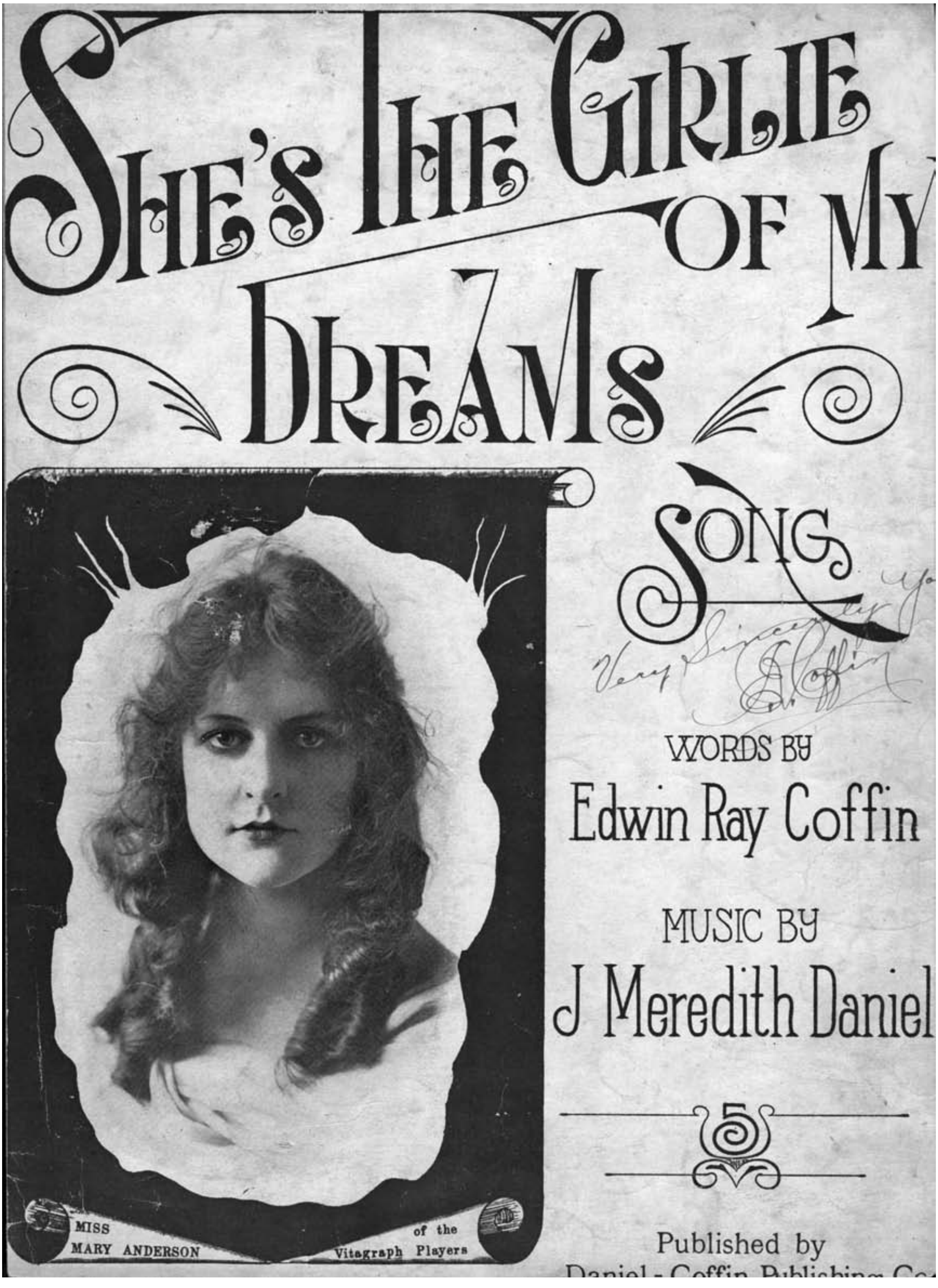
The sheet music for "Universal City," by Charles Arthur (New York: Carl Fischer), features an aerial view of the Universal Studio and says that the march is "dedicated to the Universal Film Mfg. Co., builders of Universal City." It was performed at Universal City for customers of the stu-


I WANT TO BE LOVED LIKE THE GIRLS ON THE FILM
MARGUERITE CLARK
Words and Music by
"HANK" HANCOCK & TOM McNAMARA
The Werblow Fisher Co. Music Publishers
5

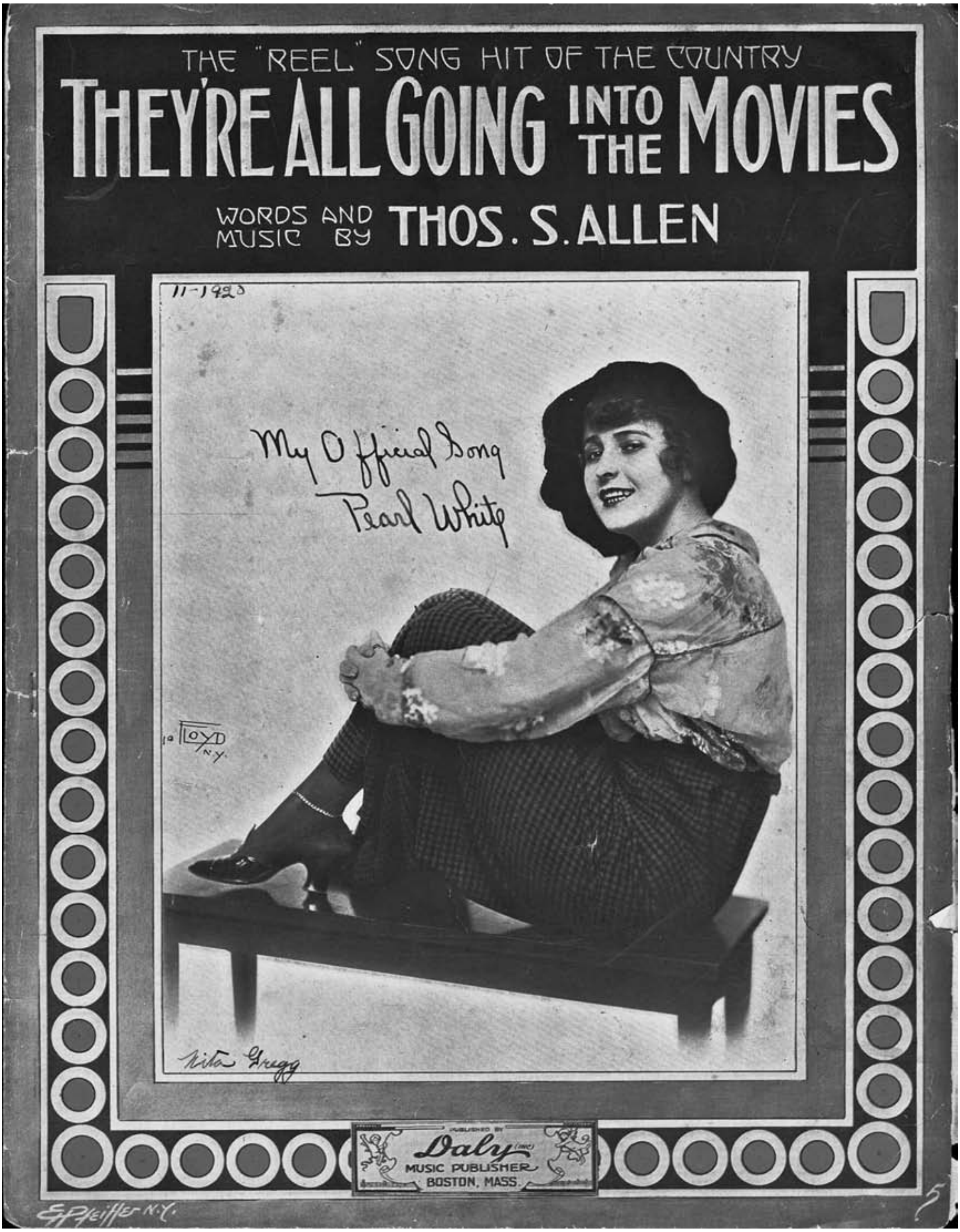
Sheet music for "I Want to Be Loved Like the Girls on the Film"


FayRamminger
"THE MOVIES"
IS WHERE YOU'LL FIND ME
FSC
RAMMINGER
POPULAR EDITION
FSC
RAMMINGER
Words and Music
By
Dorr W. Sillaway
5
SUCCESSFULLY INTRODUCED BY
PEGGY UNERTL
Copyrighted and Published by
DORR W. SILLAWAY
617 Nineteenth St. MILWAUKEE, WIS.
G. Reuther & Son Co. Music Printers, Milwaukee

Sheet music for "The Movies Is Where You'll Find Me"


SHE'S THE GIRLIE OF MY DREAMS
SONG
Very Sincerely Yours
E. R. Coffin
WORDS BY
Edwin Ray Coffin
MUSIC BY
J Meredith Daniel
5
MISS MARY ANDERSON of the Vitagraph Players
Published by
Daniel-Coffin Publishing Co.

Sheet music for "She's the Girlie of My Dreams"


THE "REEL" SONG HIT OF THE COUNTRY
THEY'RE ALL GOING INTO THE MOVIES
WORDS AND MUSIC BY THOS. S. ALLEN
11-1920
My Official Song
Pearl White
Floyd N.Y.
Nita Gregg
PUBLISHED BY
Daly (inc)
MUSIC PUBLISHER
BOSTON, MASS.
E. Pfeiffer N.Y.
5

Sheet music for "They're All Going into the Movies" dio tour which began in 1915 at the extant San Fernando Valley studio site.

"Universal Fox Trot," by Joe Rosey, pictures two different stars on the song sheet covers (New York: Shapiro, Bernstein) labeled "The Universal Favorite" one shows Violet Mersereau, the other Mary Fuller.

"You'd Never Know That Old Home-Town of Mine" indicates how popular movie houses had become in small towns. A man returns to his hometown and finds its main street filled with new stores and electric lights. The sheet music shows the street with an electric sign reading "Photo Plays" over the movie theater. Howard Johnson and Walter Donaldson wrote the song published by Leo Feist in New York in 1915 and recorded in 1916 by Arthur Collins and Byron Harlan.

1916

"At the Picture Show," by Jack Tomlinson, describes the joys of going to the movies. The sheet music (Baldwinsville, New York: Tomlinson) says "you should have this song which you can buy for a dime at your favorite theater."

"His Cute Moving Picture Machine" was written by Alfred Bryan (words) and Albert Gumble (music). The sheet music (New York: Jerome H Remick) shows a man with a camera behind a tree filming a spooning couple in the moonlight. The song tells us the man has been secretly filming his brother and his brother's girlfriends, and other couples in the park, and then showing the movies to friends.

He'd turn on the movies,
Keep turning the movies
And show all the girls on the screen....
The picture discloses some wonderful poses
The finest that you've ever seen.
I paid a dollar to witness the show,
And it's worth a hundred if you've got the
dough.

"I've Seen It on the Pictures" is a humorous British song sung on stage by Tom Clare who wrote it with Charles Knight. In it a woman accuses her boyfriend of not being romantic because he doesn't behave in ways she has learned about in movies:

I've seen it on the pictures,
I've seen it on the screen,
There's lot of things those lovers do
That I should like to try with you.

"March of the Exhibitor's Trade Review" was created by S. M. Berg created to publicize his ability to create music for the movies. The sheet music (New York: S. M. Berg)" says the march is "dedicated to the Motion Picture Exhibitor's League of America" and it features an advertisement saying that he can create mood music "to fit every emotion of the screen."

"Meet Me at the Movie Ball," a song by serial star Grace Cunard, opens with the lines "I've got to see Miss Theda B do a Vampire dance." It was arranged by Eyre Powell and Ed Wagner and published by the Hollywood Photoplayers' Club.

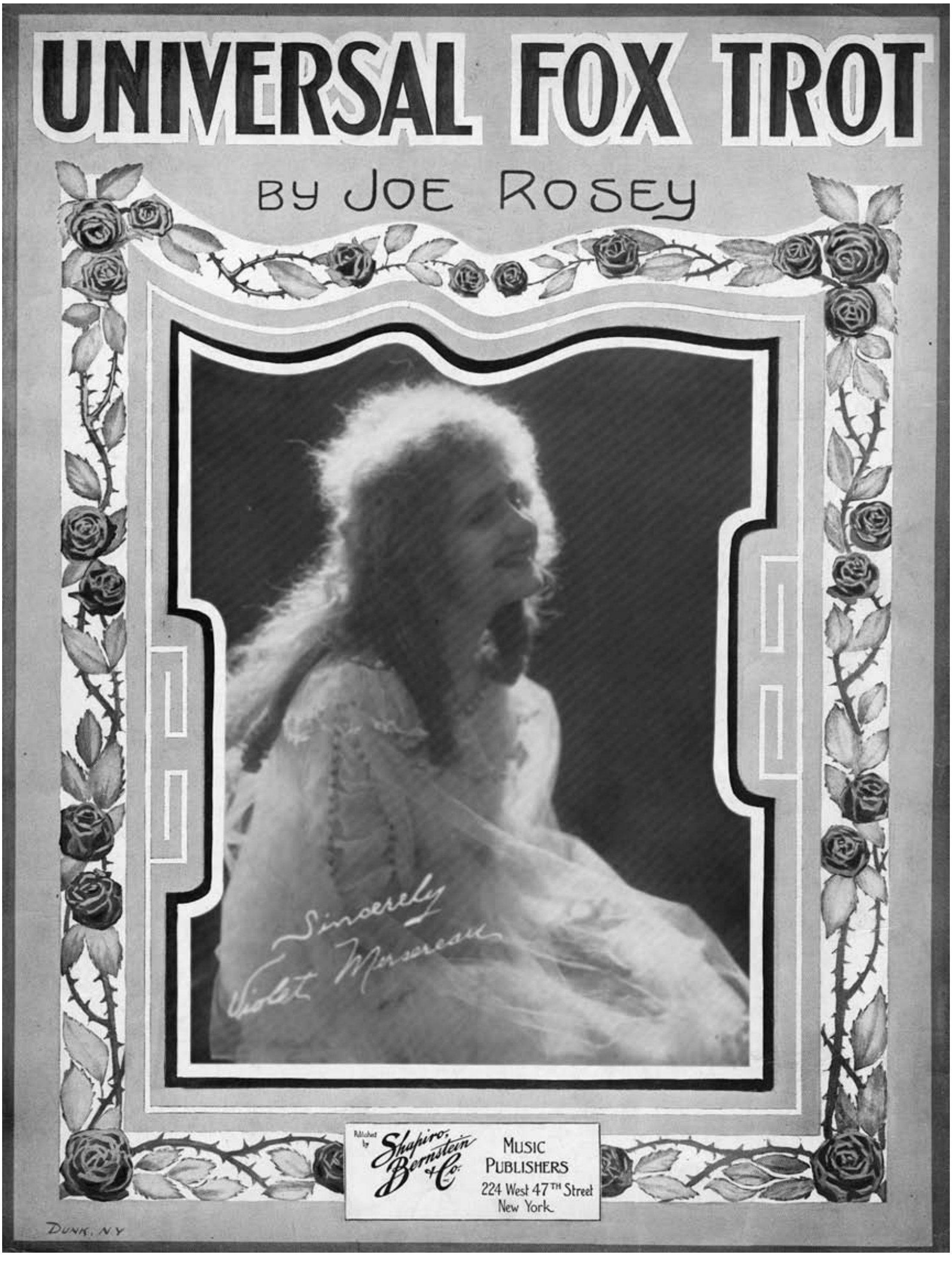
In "The Movie Kid," by Albert Howell Lowry (words) and E. E. S. Huntington (music), published in Prineville, Oregon, the "movie kid" says that movies are better than diamonds and rubies, that they are a wonderland where "your eyes will spark to your favorite."

Movie Bert loved to flirt,
With the pictures on the screen,
Ev'rywhere with a jump and tear,
He searched for the ones with a scream.
In the ev'ning or noon,
He was there with a boom,
For each new release, they never cease.
He always felt that he had to go
To the Moving Picture Show. Oh!

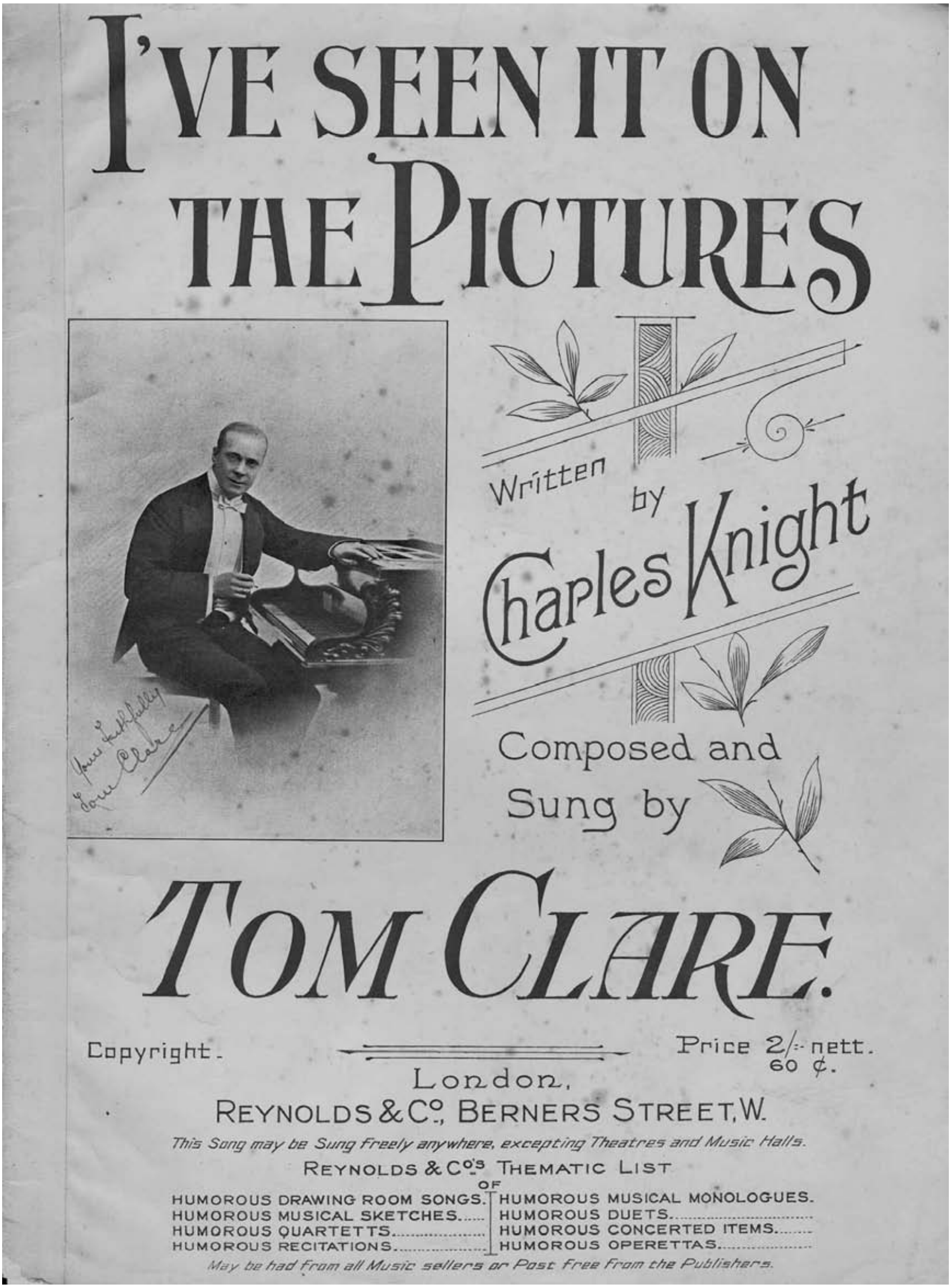
"Movie Trot," a fox-trot by Harry H. Raymond, was published as sheet music by Forster Music of Chicago.

In "The Moving Picture Hero of My Heart," by Roger Lewis (words) and Ernie Erdman (music), a woman compares her boyfriend to movie stars. The song was introduced at the National Motion Picture Convention in Chicago in 1916 by the Chicago-based Essanay company and by sheer coincidence these male stars have all made films for Essanay.

You've got a look like Henry Walthall in
your eyes,
You're so romantic,
You make me think of Francis Bushman
by your size,
You're so gigantic,
You've got a Charlie Chaplin smile
That keeps me happy all the while.
You've got the strength of Broncho Billy
in your arm
When you embrace me
And like a Keystone Cop
You'll save me from all harm
When villains chase me;
You're a feature film attraction,
Six big reels of satisfaction,


UNIVERSAL FOX TROT
BY JOE ROSEY
Sincerely Violet Mersereau
Published by Shapiro, Bernstein & Co.
MUSIC PUBLISHERS
224 West 47TH Street
New York
DUNK, N.Y

Sheet music for "Universal Fox Trot"



I'VE SEEN IT ON THE PICTURES

Yours faithfully
Tom Clare

Written by
Charles Knight

Composed and
Sung by

TOM CLARE.

Copyright.

Price 2/- nett.
60 ¢.

London,
REYNOLDS & Co., BERNERS STREET, W.

This Song may be Sung Freely anywhere, excepting Theatres and Music Halls.

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OF
HUMOROUS DRAWING ROOM SONGS.
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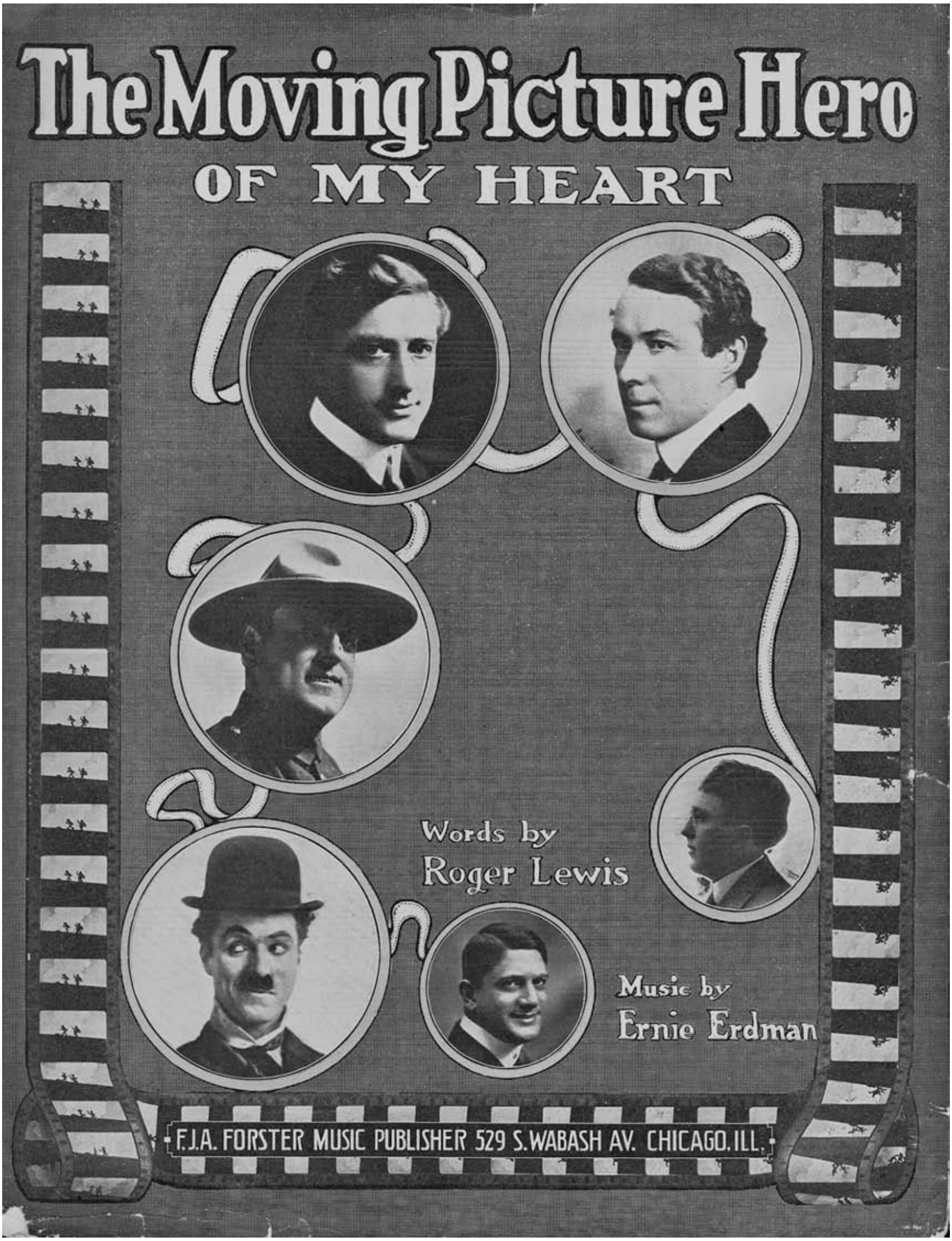
HUMOROUS DUETS..............................
HUMOROUS CONCERTED ITEMS........
HUMOROUS OPERETTAS....................

May be had from all Music sellers or Post free from the Publishers.

Sheet music for "I've Seen It on the Pictures"


The Moving Picture Hero
OF MY HEART
Words by
Roger Lewis
Music by
Ernie Erdman
F.J.A. FORSTER MUSIC PUBLISHER 529 S.WABASH AV. CHICAGO.ILL.

Sheet music for "The Moving Picture Hero of My Heart"

You're the moving picture hero of my
heart.

"Moving Picture Waltz," a waltz for piano composed by M. C. Bales, was published by A. W. Perry's Sons in Sedalia, Missouri.

"Naughty-Naughty-Naughty," a movie-oriented song by Nat Vincent (music) and Joe Goodwin and William Tracey (music), was featured in the Broadway revue *The Show of Wonders*. Marilyn Miller, John Murray and the Howard Brothers were the stars.

"Rajah's Sunshine March" was created to advertise the Rajah Movie Theatre in Pennsylvania.

In "Since Mother Goes to Movie Shows" the baby is bawling, the kitchen is a disgrace, the dog is full of fleas and the washing, ironing and cooking are being neglected because mother is hardly home since she started going to movie shows. The sheet music (New York: Broadway) for this song by Charles McCarron (words) and Albert Von Tilzer (music) shows mother at the movies and pictures her home with unwashed dishes in the sink and laundry on the line. The song was recorded by the Peerless Quartet for Victor in 1916.

"Since Sarah Saw Theda Bara," by Alex Gerber (words) and Harry Jentes (music), describes the influence of Theda Bara on an impressionable young woman.

Every night Sarah Cohn would go
To a moving picture show
And there she saw upon the screen
Miss Theda Bara, the Vampire Queen
Since Sarah saw Theda Bara
She became a holy terror
Oi, how she rolls her eyes
Oi, she can hypnotize.

After Sarah emulates Bara by rolling her eyes and wiggling like a snake, men fall at her feet and she wins sweethearts by the score and a dozen engagement rings. The sheet music (New York: Leo Feist) shows Sarah studying an exaggerated vampish pose in a full-length mirror and people watching a movie with Bara in the same pose.

In "When You're Starring in the Movies," a farmer falls asleep and dreams about starring in films after he chases moviemakers off his property. It was featured in the Broadway revue *Robinson Crusoe, Jr.* starring Al Jolson and published by G. Schirmer of New York. Harold Atteridge wrote the words to music by Sigmund Romberg. Songs from this show are on the CD set *Music from the New York Stage*.

Moviegoers continued to fall in love with serial characters, as illustrated by the song "Peg o' the Ring" by Leo Bennett, created for the Universal serial *Adventures of Peg o' the Ring*:

I'm in love with Peg O' The Ring,
A moving picture queen
And each night I go to the show
To see her on the screen....

The rag vogue continued with "That Moving Picture Rag" by Billy Nielsen, Billy Schwinn & Arthur Crapo (New York: Nielsen, Schwinn & Crapo).

1917

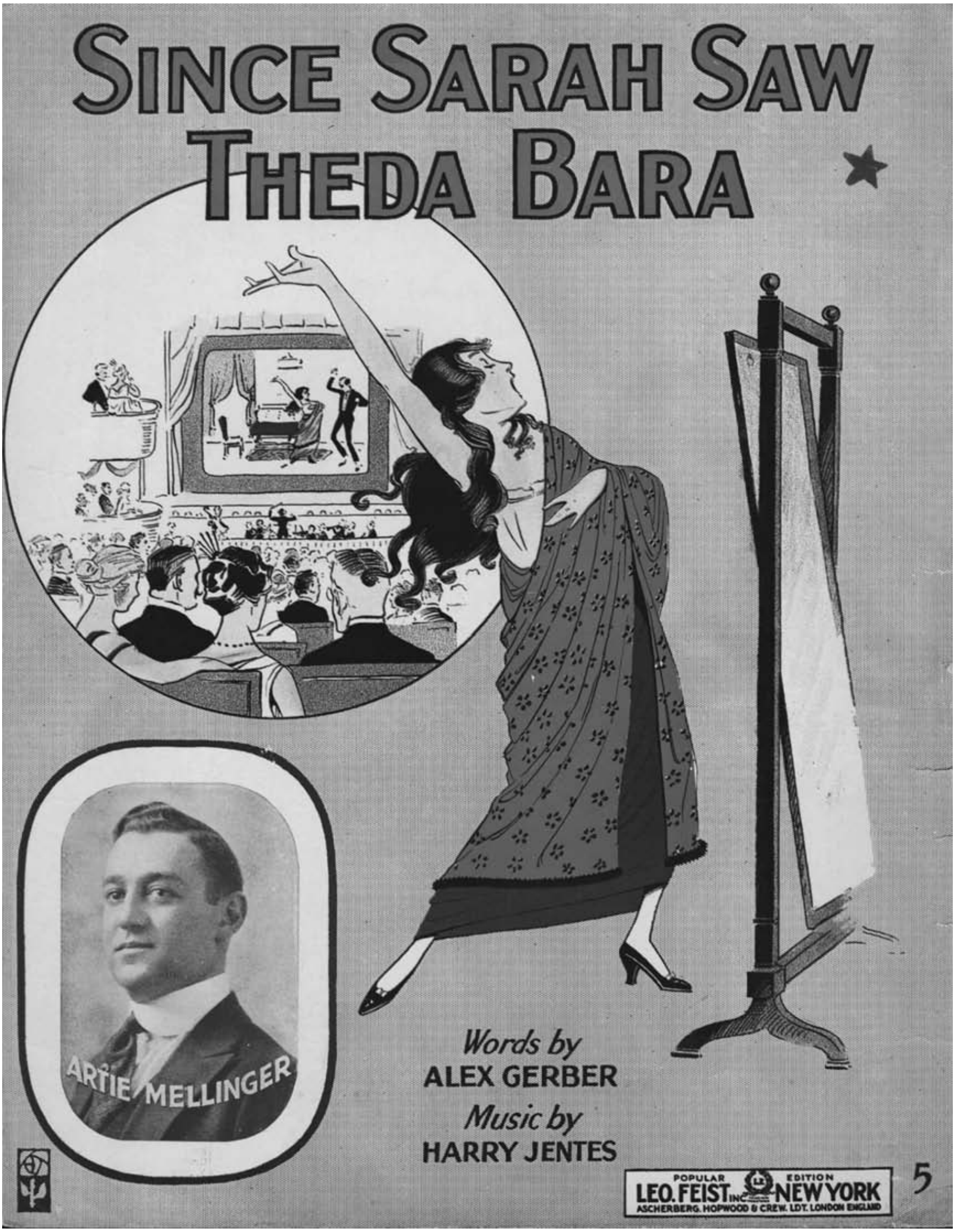
"At the Movies" was featured in the 1917 New York stage musical *One Minute Please.* Milton G. Bender composed the music and Ralph E. Engelsman wrote the lyrics.

In "Come Out of the Kitchen, Mary Ann" a kitchen-maid movie fan falls asleep while washing dishes and dreams that a fairy comes to her singing:

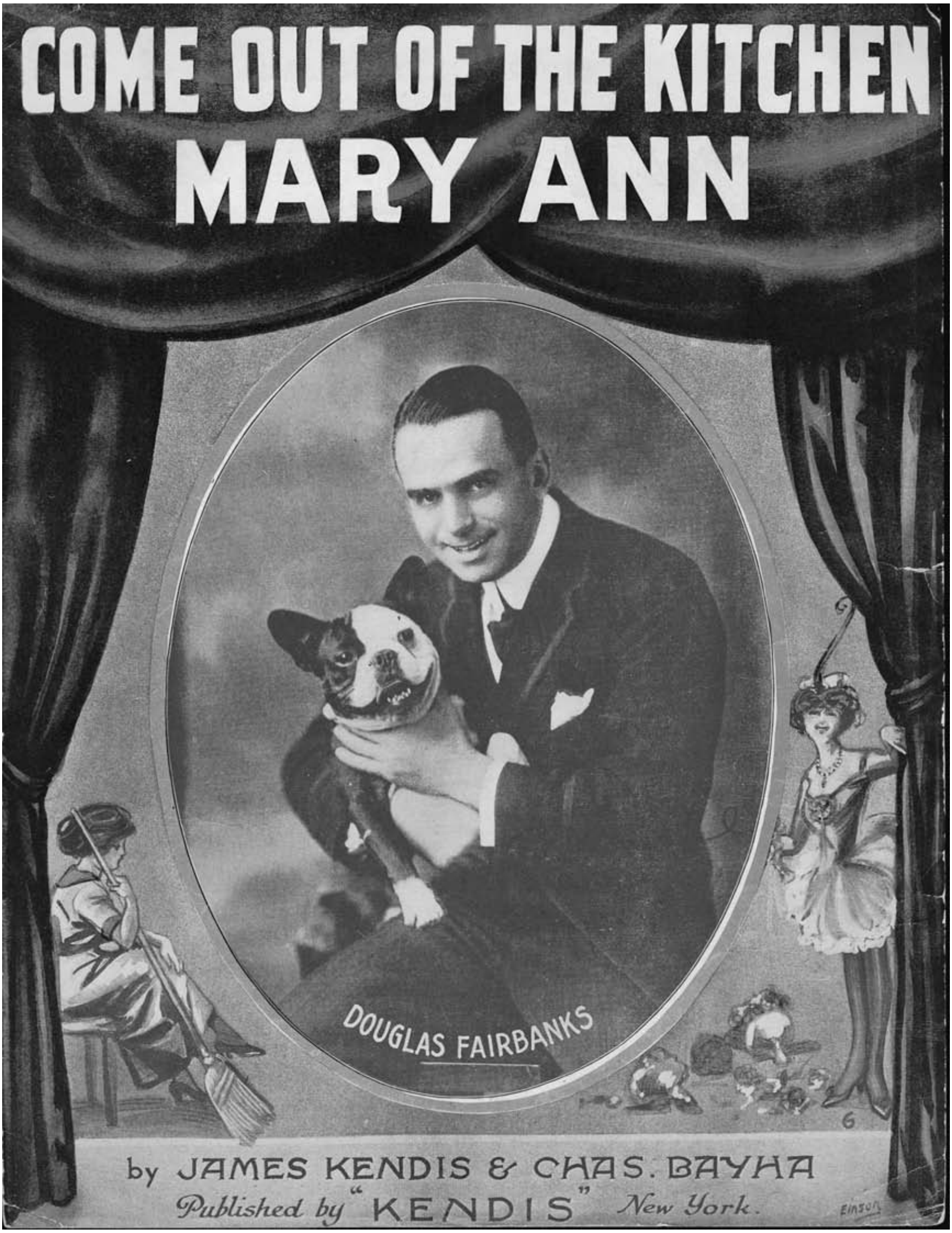
Come out of the kitchen Mary Ann,
Why waste your time cooking Irish stew
When Mary Pickford and Theda Bara
Will step aside for you.
How would you like to be starred with
Charlie Chaplin,
Your picture pasted on each garbage can?
It's a cinch, there's nothing to do,
Just let him kick you black and blue....
Girls like you were never meant to work,
Why all you need is a different face
And you'd look like Billie Burke.
How would you like to be kissed by
Douglas Fairbanks,
Have Francis Bushman love you as he can?
Dressed up like Valeska Suratt,
Imagine being paid for that.

Her boss catches her sleeping and fires her, so now she can sleep all day, dreaming of stardom. The song, by James Kendis and Charles Bayha, was featured in the 1917 Broadway musical *Have a Heart* where it was sung by Louise Dresser playing a shop girl who becomes a movie star. The sheet music (New York: Kendis) features a portrait of Dresser on one version and a picture of Douglas Fairbanks with a bulldog on another. It was recorded by Harry Dunn.

"Father Was Right," by Rube Goldberg, published by Leo Feist in the "Cartoons by Tunes" series and recorded by Goldberg, tells the story of a man whose father warns him about marrying a woman with a family. In the third verse wife


SINCE SARAH SAW THEDA BARA
ARTIE MELLINGER
Words by
ALEX GERBER
Music by
HARRY JENTES
POPULAR EDITION
LEO. FEIST INC NEW YORK
ASCHERBERG, HOPWOOD & CREW. LDT. LONDON ENGLAND
5

Sheet music for "Since Sarah Saw Theda Bara"


COME OUT OF THE KITCHEN
MARY ANN
DOUGLAS FAIRBANKS
by JAMES KENDIS & CHAS. BAYHA
Published by "KENDIS" New York.
EINSON

Sheet music for "Come Out of Kitchen, Mary Ann"

and family discover the movies and spend all their time at a moving-picture theater. The husband says his wife is so used to darkness he's afraid to turn on a light and that her only friends are on the screen. "Instead of good old pork and beans/She feeds me movie magazines/Father was right." The sheet music shows a henpecked husband threatened by his large wife wielding a rolling pin.

"Honey Girl, The Motion Picture Song" is in the Sam De Vincent Sheet Music Collection at the National Museum of American History at the Smithsonian.

"In Shadowland," by Fred Ahlert, Ruth Brooks, Samuel Lewis and Joseph Young, is about the movie magazine *Shadowland*. Another song with the same title was published in 1919.

"The Kinema Girl" pretends to teach the acting techniques needed to become a star in silent films. James W. Tate composed the music and Clifford Harris and Valentine (Archibald Thomas Pechey) wrote the lyrics for this song featured in the 1917 London musical *The Beauty Spot*.

> A Kinema girl must learn the art of
>   wordless expression
> Improving it every day apart until it's
>   an obsession,
> Her mirror she must rely upon to pose
>   a smile or curl
> For every effect must be correct in the
>   Kinema girl.

"The Movie Show," by William Arthur Lewis (words) and Harvey H. Kratz (music), was published by William Arthur Lewis of Malvern, Ohio.

"The Movie Keeps Up the Sun," by Albert Howell Lowry (words) and E. E. S. Huntington (music), is described as a sequel to their earlier "The Movie Kid." It was published in Prineville, Oregon.

"Paramount Rag" is a ragtime instrumental by James Scott, promoting Paramount Studios. The sheet-music cover shows a lady with Cupid.

"That's the Picture I Want to See," by P. G. Wodehouse (words) and Jerome Kern (music), was created for the Broadway revue *Miss 1917*. The sheet music (New York: Harms) says the song is from the latest Century Theatre production.

In "She's Back Among the Pots and Pans Again," a kitchen maid decides to be a movie star after observing Alice Joyce and J. Warren Kerrigan on screen. She gets a job with Valeska Suratt but gets into a spat with her in a scene they can't screen. After being kidnapped by villains, tied to a railroad track and pushed off a bluff, she reconsiders her decision.

> Bridget McCann wasn't made for moving
>   picture shows,
> Her face wouldn't fit upon the screen,
> Sure her head it was too fat to wear Mary
>   Pickford's hat,
> Every time she posed she broke a new machine.
> Bridget McCann had a fight with her director,
> Got mad and whipped a dozen picture men
> Someone threw a custard pie and it struck
>   her in the eye
> Now she's back among the pots and pans again.

William Jerome and Bert Hanlon wrote the lyrics for this song to music by Seymour Furth. The sheet music (New York: William Jerome) shows vaudeville performer Kate Elinore framed by filmstrips and pots and pans. The song was recorded by Ada Jones.

1918

"Bring Me a Letter from My Old Home Town" is a song by A. G. Lelamater (words) and Will R. Anderson (music). The sheet music (New York: M. Witmark) shows a family of five grouped around a table writing letters, and says that they are "Greater Vitagraph Players." The soldier narrator of the song says that the only thing that will cheer him up is "a letter from my old home town."

The sheet music for "It Makes No Diff'rence Whose Sweetie You Were, You're My Sweet Sweetie Now," a comic song, pictures people in a theater watching five different reels of film. It's subtitled "A Darktown Drama in Five Reels."

"King Bee Waltzes" was created to promote the King Bee Film Corporation, a short-lived studio specializing in comedy. The sheet music, published in 1918, features a photo of the Charlie Chaplin imitator Billy West.

"My Lady of the Screen" is a tribute to screen star Catherine Calvert. Her photo is featured on the cover of the sheet music for this song by Fred Van and Arthur Oliver, published by Witmark in New York.

According to "Soon We'll All Be Seen upon the Screen," everyone felt they could become a movie star. This clever song, created by lyricist Rennold Wolf and composer Louis A. Hirsch for the 1918 Broadway musical *The Rainbow Girl*, says that talent is not necessary in the movies if you're a "nice good looker" which is why there are many amateurs "engaged in faking."

When the Vampire gets you frantic
Or when Chaplin cuts an antic,
Then you desire/Some director to hire
You to act on the screen.
You are sure you're full of genius....
When Miss Pickford lifts her eyebrows,
You feel sorry for the highbrows
Who can't enjoy/A sweet actress so coy....
Or when Francis X. Bushman start to killin'
The depraved and wicked villain,
You feel at heart/That you, too, have the art
For a photoplay star.

1919

"In Shadowland" is a waltz by J. Stanley Brothers Jr. The sheet music (Williamsport, PA: Vandersloot Music) says the song is "dedicated to the most artistic magazine of all time, *Shadowland Magazine*."

"Maggie, the Movie Queen" is a song of praise about an imaginary silent movie star, the heroine of the 1919 London stage musical *Maggie*. Fred Thompson and H. F. Maltby wrote it.

"Meet Me at the Movies, Dear" is a song by Ernest Dunbar and Leon Rundell. The sheet music (Binghamton, New York: Elk Music) shows a couple in hat and coat on a big screen in an empty cinema. The male narrator of the song complains that he can't be alone with his sweetheart at her house because her folks are always watching and listening, so he asks her to

Meet me at the movies. Dearie,
I'll be waiting there for you,
I will hold your hand
And we can spoon to beat the band
Just like the movie actors do.

"Movie Music" is a song featured in the 1919 Broadway musical *Take It from Me*, starring Jack McGowan and Vera Michelena. Will B. Johnstone wrote the lyrics and Will R. Anderson composed the music.

"Movie Pictures in the Clouds," by J. F. Robinson (words) and Leo Friedman (music), was published by North American Music of Chicago.

"The Movies" was introduced in the 1919 stage musical *The Wrong Number*. Edgar Smith wrote the lyrics to music by Jacques Presberg and Charles Jules.

"Silhouettes from the Screen," a composition by Mortimer Wilson, was published as sheet music in 1919.

In "Since Little Baby Brother Became a Movie Star" the baby of a family is earning so much money as a movie star that Theda Bara would be shocked if she knew. Cole Porter created this song for the Broadway revue *Hitchy-Koo of 1919*.

"Take Your Girlie to the Movies (If You Can't Make Love at Home)" is a song by Edgar Leslie and Bert Kalmar (words) and Pete Wendling (music). The sheet music (New York: Waterson, Berlin and Snyder) shows an audience watching a love scene on screen as couples in the movie theater cuddle.

Beatrice Fairfax gives advice to anyone
  in love;
That's why Johnny Gray wrote to her
  one day:
"When I call to love my girl, her folks
  are always there,
That's why I'm blue, what shall I do?"
And Beatrice said "Never despair!"
  Just....
Take your girlie to the movies, if you
  can't make love at home.
There's no little brother there who always
  squeals,
You can say an awful lot in seven reels! ...
Take your tips from Douglas Fairbanks,
And have love scenes of your own!
Tho' she's just a simple little ribbon clerk
Close your eyes and think you're kissing
  Billie Burke!

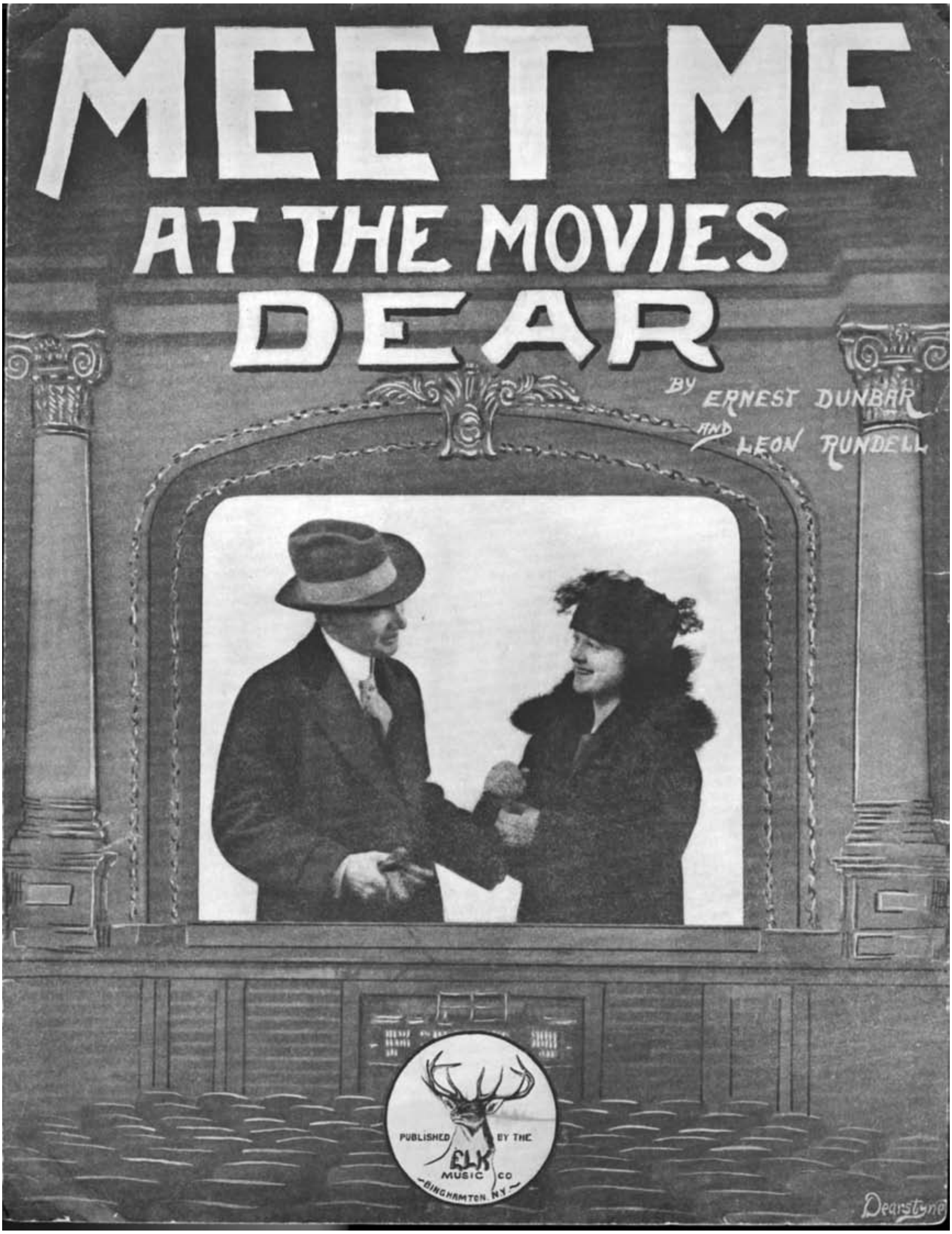
This ditty was recorded by Billy Murray and Irving Kaufman in 1919, Kay Kyser in 1935 and Ian Whitcomb in 1979.

"What'll We Do on a Saturday Night (When the Town Goes Dry)" is a song by Harry Ruby. The sheet music (New York: Waterson, Berlin and Snyder) shows a Barbelle drawing of a debonair man and woman in front of a cinema ticket booth. Mabel Normand's movie *Mickey* is the featured attraction and next week's show will be *The False Faces* starring Lon Chaney. In the song a man complains about the coming of Prohibition when all that will be left for a fellow to do is take his girl to the movies, as there will be no place else to go.

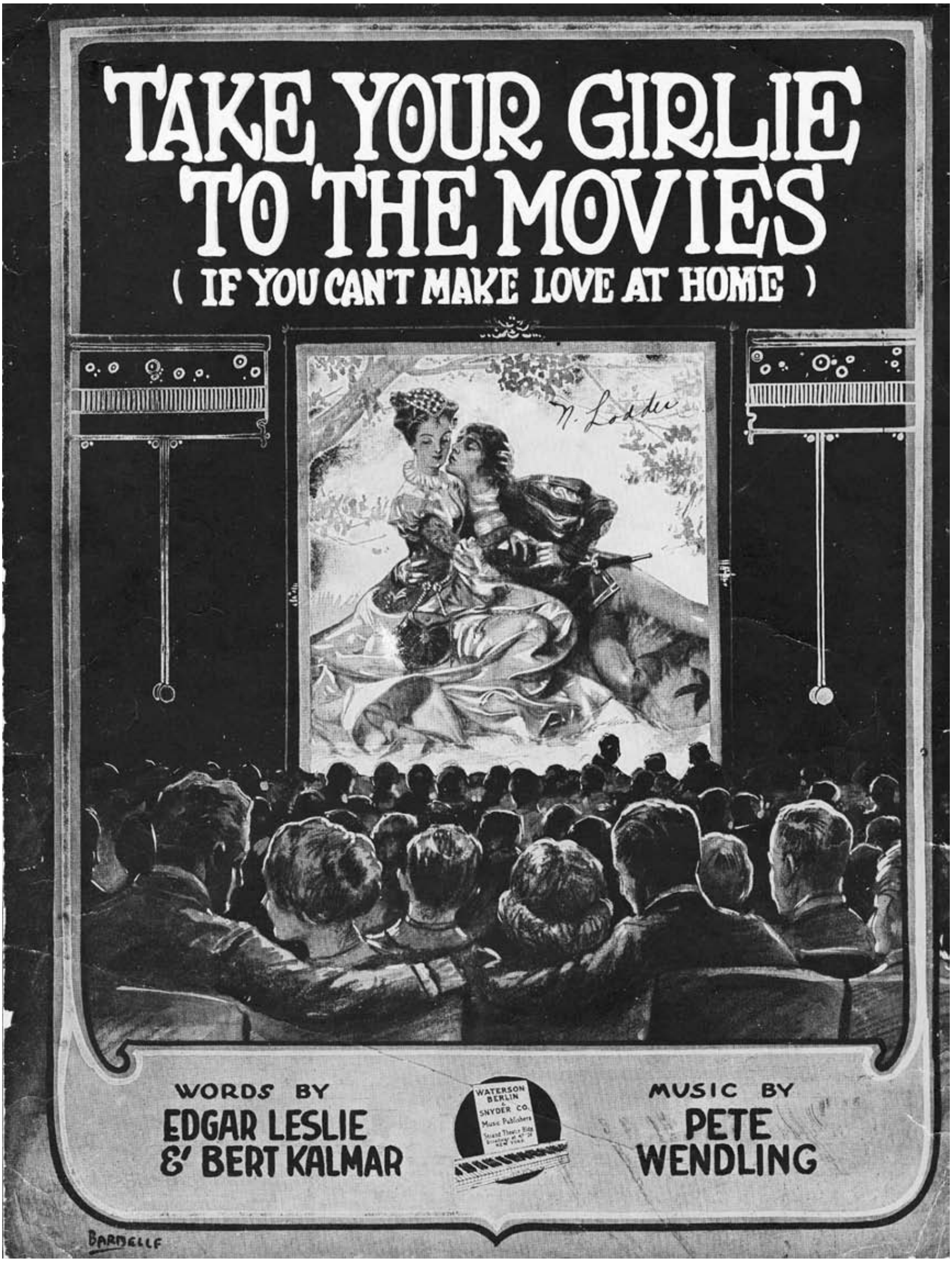
1920

"At the Movies," by T. Medlam (words) and Leo Friedman (music), was published by Riviera Music of Chicago.

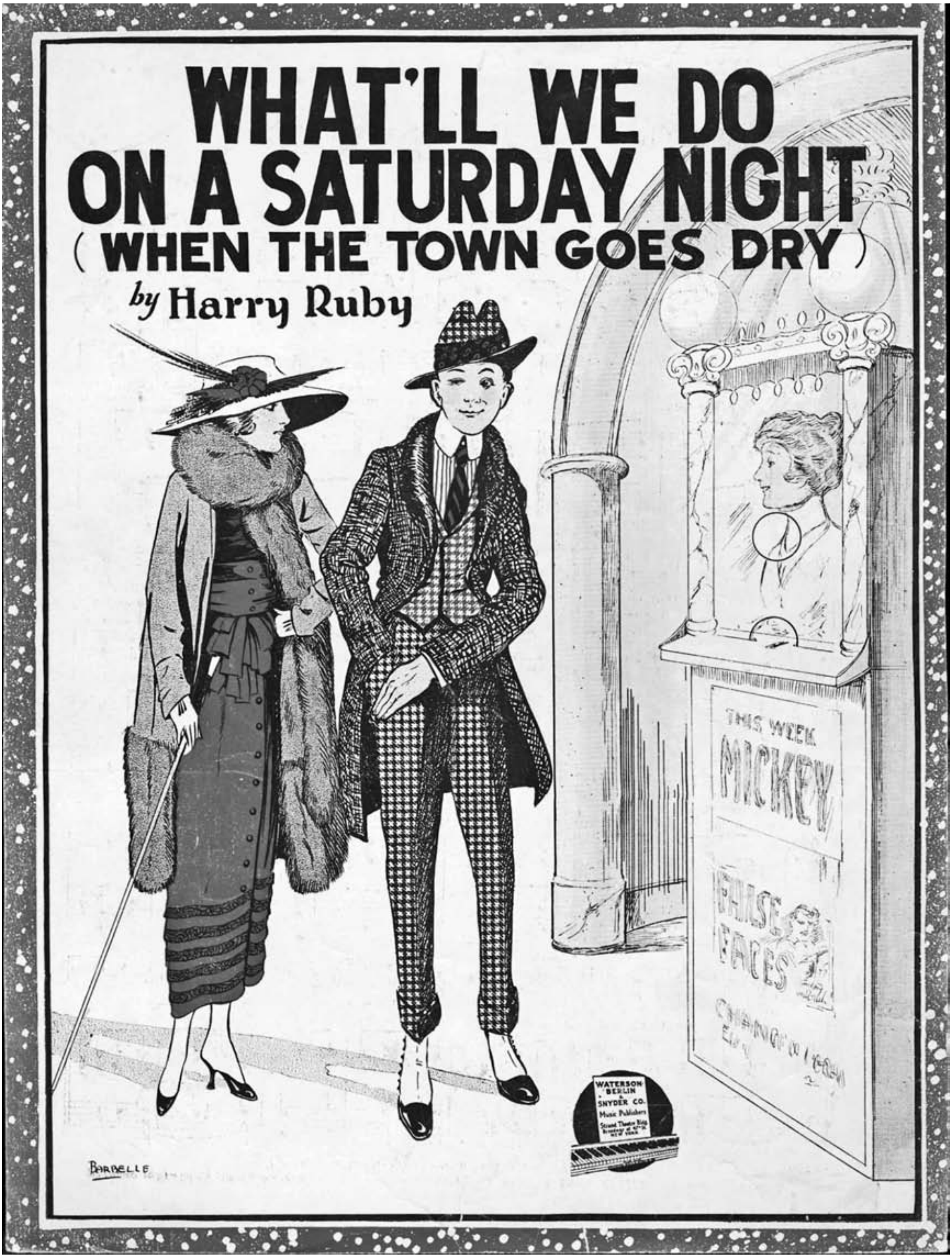
"At the Moving Picture Ball": Silent-era movie stars and producers are evoked in this delightful 1920 mocking song about a dance attended by Hollywood's biggest stars and producers, with starlets setting their caps for them:


MEET ME
AT THE MOVIES
DEAR
BY ERNEST DUNBAR AND LEON RUNDELL
PUBLISHED BY THE
ELK
MUSIC CO
BINGHAMTON, N.Y.
Dearstyne

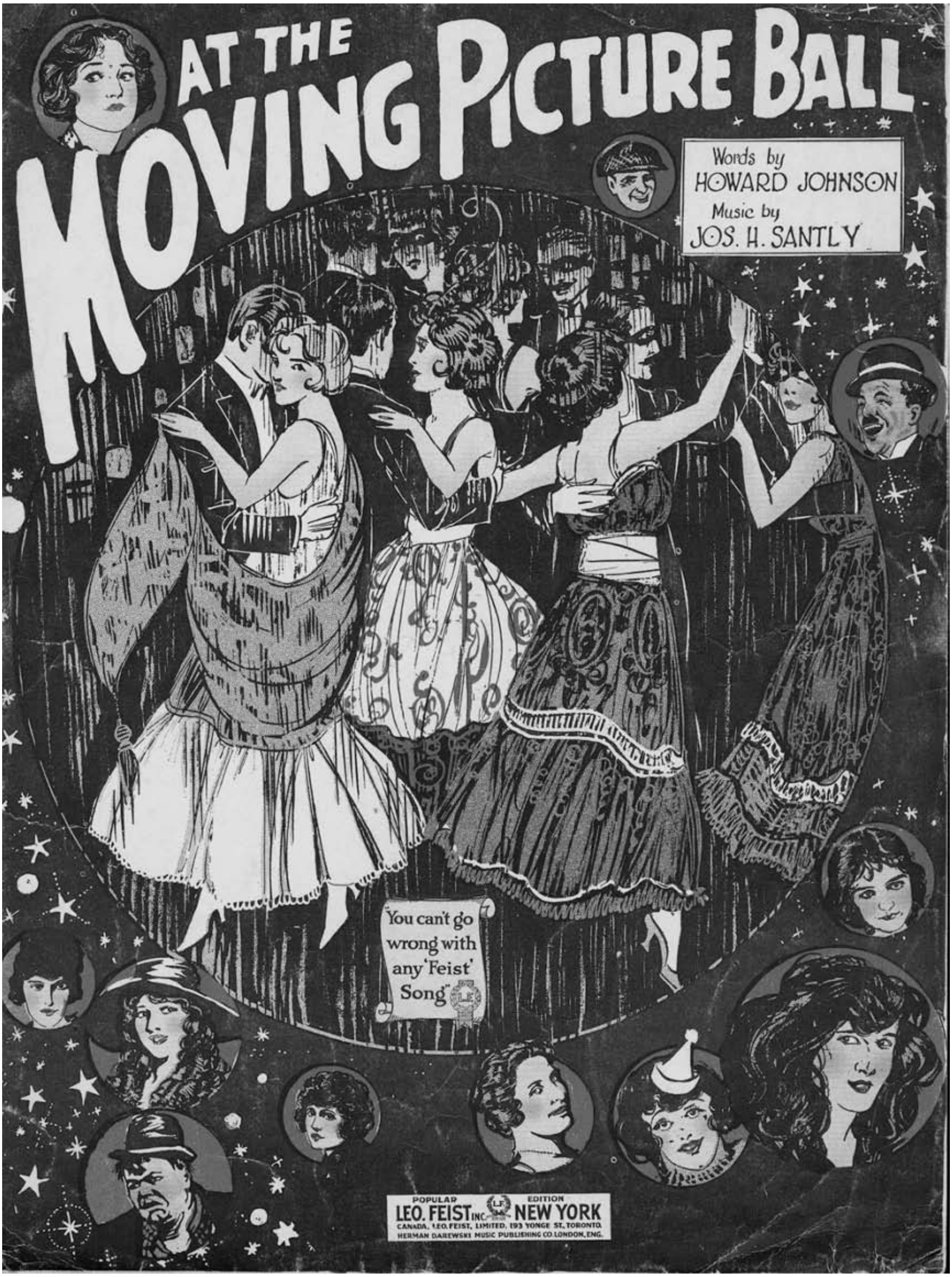
Sheet music for "Meet Me at the Movies, Dear"


TAKE YOUR GIRLIE TO THE MOVIES
(IF YOU CAN'T MAKE LOVE AT HOME)
N. Loader
WORDS BY
EDGAR LESLIE
& BERT KALMAR
WATERSON BERLIN & SNYDER CO.
Music Publishers
Strand Theatre Bldg
Broadway at 47th St
NEW YORK
MUSIC BY
PETE
WENDLING
BARBELLE

Sheet music for "Take Your Girlie To the Movies"


WHAT'LL WE DO ON A SATURDAY NIGHT
(WHEN THE TOWN GOES DRY)
by Harry Ruby
THIS WEEK
MICKEY
FALSE FACES
WATERSON BERLIN & SNYDER CO.
Music Publishers
Strand Theatre Bldg
Broadway at 47th St.
NEW YORK
BARBELLE

Sheet music for "What'll We Do on a Saturday Night"


AT THE
MOVING PICTURE BALL
Words by
HOWARD JOHNSON
Music by
JOS. H. SANTLY
"You can't go wrong with any 'Feist' Song"
POPULAR EDITION
LEO. FEIST INC. NEW YORK
CANADA, LEO. FEIST, LIMITED, 193 YONGE ST., TORONTO.
HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENG.

Sheet music for "At the Moving Picture Ball"

> Handsome Wallace Reid stepped out
>   full of speed,
> And Theda Bara was a terror,
> She "vamped the little lady," so did
>   Alice Brady
> Douglas Fairbanks shimmied on one
>   hand like an acrobat,
> Mary Pickford did a toe dance grand
> Charlie Chaplin with his feet
> Stepped all over poor Blanche Sweet
> Every girl a handsome looker
> Had a dance with Mister Zukor,
> Mister Thomas Ince
> Stepped around just like a prince.
> William Fox and Jessie Lasky
> Both joined in the fun.

The song, written by Howard Johnson to music by Joseph H. Santley, was revived in 1939 by Fred Fisher, featured in the 1975 stage musical *A Musical Jubilee!* and recently recorded by Ian Whitcomb and Bobby Short. The sheet music (New York: Leo Feist) features cameo drawings of the stars, including Chaplin, Pickford and Arbuckle.

"The Cinema—A Graceful Dance," a British instrumental tribute to the cinema, was published as sheet music in 1920.

"Meet Me at the Movies, I'll Be Waiting There for You," by Nathan L. Lewis, was published by the Lewis Musical Museum of New York.

"The Movie Fan," by H. Effron (words) and Leo Friedman (music), was published by Riviera Music of Chicago.

In "Movieland," Alice decides to leave Wonderland after a visit to "an up-to-date cinema show" convinces her that there is nothing so grand in her land.

> I want to go to Movieland
> Where the movie men and maidens go
> And the blue-eyed Mary Pickfords grow,
> I want to meet the Charlie Chaplin
> And the rest of the movie band,
> I want to do those daring deeds I've seen,
> I want to love someone on the cinema screen.

Harry Carlton, Frank Carter and J. A. Tunbridge wrote this English show song which was performed on stage by Mabel Costello. She is pictured on the sheet music published by B. Feldman.

1921

"At the Movies," by W. H. Percy (words) and David Reed (music), was published by Bell Music Studios of New York. It features memorable lyrics: "The movie was so thrilling/That nobody there could speak/When a sign flashed upon the screen/Continued next week."

"At the Movies," by C. L. Demeritte (words) and A. Leopold (music), was published by the Legters Music Company of Chicago.

"Breaking Into the Movies" was created by dancer-songwriters Fanchon and Marco for their movie-oriented 1921 Broadway revue *Sunkist*.

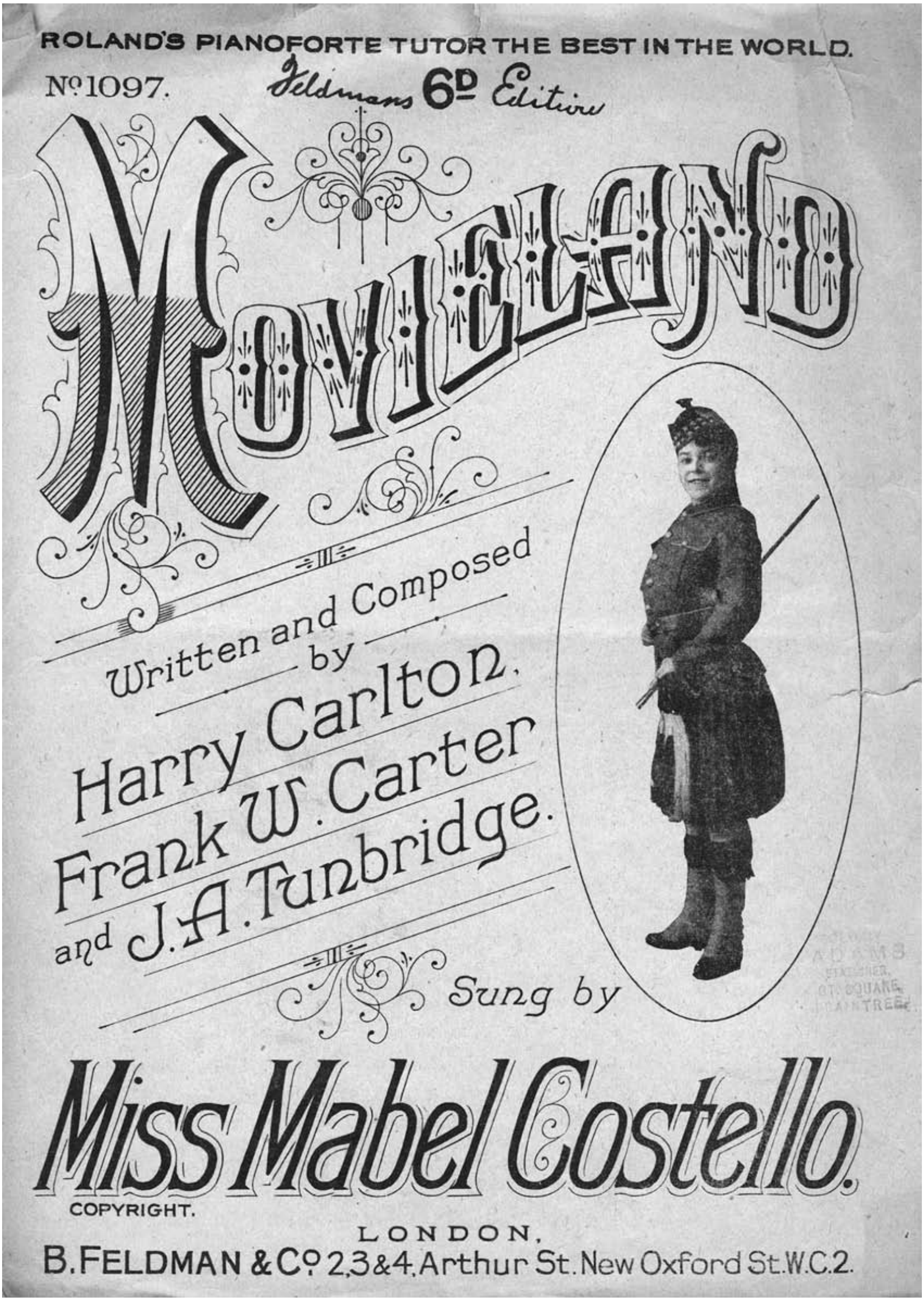
"Meet Me Tonight at the Modern, Marie," by Samuel Pinanski (words) and Lawrence B. Connor (music), was published in three versions by Premiere Music of Boston to promote three different film theaters, the Modern, the Beacon and the Majestic. A young man arranges a movie date and asks his girl Marie to meet him at the named theater.

"Movie Queen," by William Davidson, was published by the Davidson Publishing Company of Meridan, Mississippi.

"My Screen Maid" is a song about a movie star created for the Broadway revue *The Mimic World of 1921.* Jean Schwartz, Owen Murphy and Lew Pollack composed the music to words by Murphy, James Hussey and Harold Atteridge. The revue's cast included movie-stars-to-be Mae West, Cliff Edwards and El Brendel.

"Seven Cinema Stories": This "little journey for two piano players" by Edouard Major is the story of a child who loves movies. It begins with "The Request," as he tells his parents he wants to go to the moving picture show. In "On the Way," he counts the electric lights. In "Before the Curtain," he says he likes comedies with pies and funny men falling down. In "The Organ," he listens to the organ playing. In "The Cowboys," he admires cowboys on screen. In "The Indian" he says he would like to be an Indian. In "Goodnight" he is sleepy but still in love with moving-picture shows. The sheet music (Cincinnati: Willis Music) pictures a drawing of a child with a motion-picture camera filming two children dressed as cowboys.

"Shadow Lane": The sheet music (New York: L. Wolfe Gilbert Music) shows a couple walking along a shadowy country lane. "Courtesy of Famous Players Lasky Corp.," it says. The narrator of this song by L. Wolfe Gilbert, Harry Donnelly and Bob Gilbert remembers walking in Shadow Lane and longs to be there once again.



ROLAND'S PIANOFORTE TUTOR THE BEST IN THE WORLD.

No. 1097. Feldmans 6D Edition

MOVIELAND

Written and Composed
by
Harry Carlton,
Frank W. Carter
and J. A. Tunbridge.

Sung by

Miss Mabel Costello.

COPYRIGHT.

LONDON,
B. FELDMAN & Co. 2,3&4, Arthur St. New Oxford St. W.C.2.

ADAMS
STATIONER,
GT. SQUARE,
BRAINTREE.

Sheet music for "Movieland"

1922

"Cinema Girl," by Harold Atteridge (lyrics) and Al Goodman (music), was created for the Broadway revue *Passing Show of 1922.*

"Hollywood," a waltz by Tom Jones (words) and Charles Fritsche (music), published by Harding and Co. of Los Angeles, seems to be the first Hollywood song.

"A Movie Lesson," by Tom and Will B. Johnstone, was featured in the 1922 Broadway musical *Above the Clouds*. The musical movie lesson is given by a Hollywood star (Grace Moore) visiting a school that has misused her name.

1923

"Dream Stars," a British song by Frederick W. Chappell, was issued as the "theme song" of the 1923 Paramount film *Hollywood*. The sheet music (London: B. Feldman) features star-shaped cameo photos of the Paramount stars in the film.

"From Hollywood" is a suite of four compositions for piano by Charles Wakefield Cadman, with pieces dedicated to Mary Pickford ("June on the Boulevard"), Charlie Chaplin "(To a Comedian") and the Hollywood Bowl ("Easter Dawn at Hollywood Bowl"). The sheet music (Cincinnati: John Church) features illustrations by R. G. Saunders including one of Chaplin.

"Hollywood": Aubrey Stauffer created this theme song for the Paramount movie *Hollywood*. The heroine, Angela, tells her boyfriend Lem that she's leaving Centerville where her "art ain't understood" and going to Hollywood, the motion-picture town, where she knows she can make good. He tells her she can't act but she says it doesn't matter as long as she has tact. She names the stars and directors she will meet (all Paramount people, of course). She will see Theodore Roberts and Jack Holt, Charles Chaplin and Pola Negri, and drink a Coca-Cola right near Douglas Fairbanks and Mary Pickford at the candy store. She will meet Cecil B. DeMille, gaze upon his brother Will and get in clinches with Tommy Meighan. She will get in with Jessie Lasky so director James Cruze can make her into a new Gloria Swanson, Bebe Daniels or Betty Compson. The sheet music (San Francisco: Sherman, Clay) pictures Paramount Studios. The film, which featured 75 stars in scenes shot at Paramount, was directed by James Cruze, from a screenplay by Tom Geraghy based on a short story by Frank Condon published in *Photoplay*. The song was also featured in the stage show *Hollywood, The Writers' Revue of 1923* and published as sheet music a second time (Hollywood: Milton Schwartz) with the same photo of Paramount. Paul Whiteman and Joe Raymond recorded the song but the film is lost.

"Hollywood Fox-Trot" is an instrumental evoking Hollywood, published as sheet music in Los Angeles.

"The Picture Pianist," a piano composition by Hastings Jordan, was published as sheet music in London.

1924

"A Couple of Senseless Censors": The singers, who are the censors, sing of their job censoring movies and plays. They say they would sue the author of the Bible if they knew who it was. Irving Berlin wrote this satirical song for the *Music Box Revue of 1924* where it was performed by Bobby Clark and Paul McCullough.

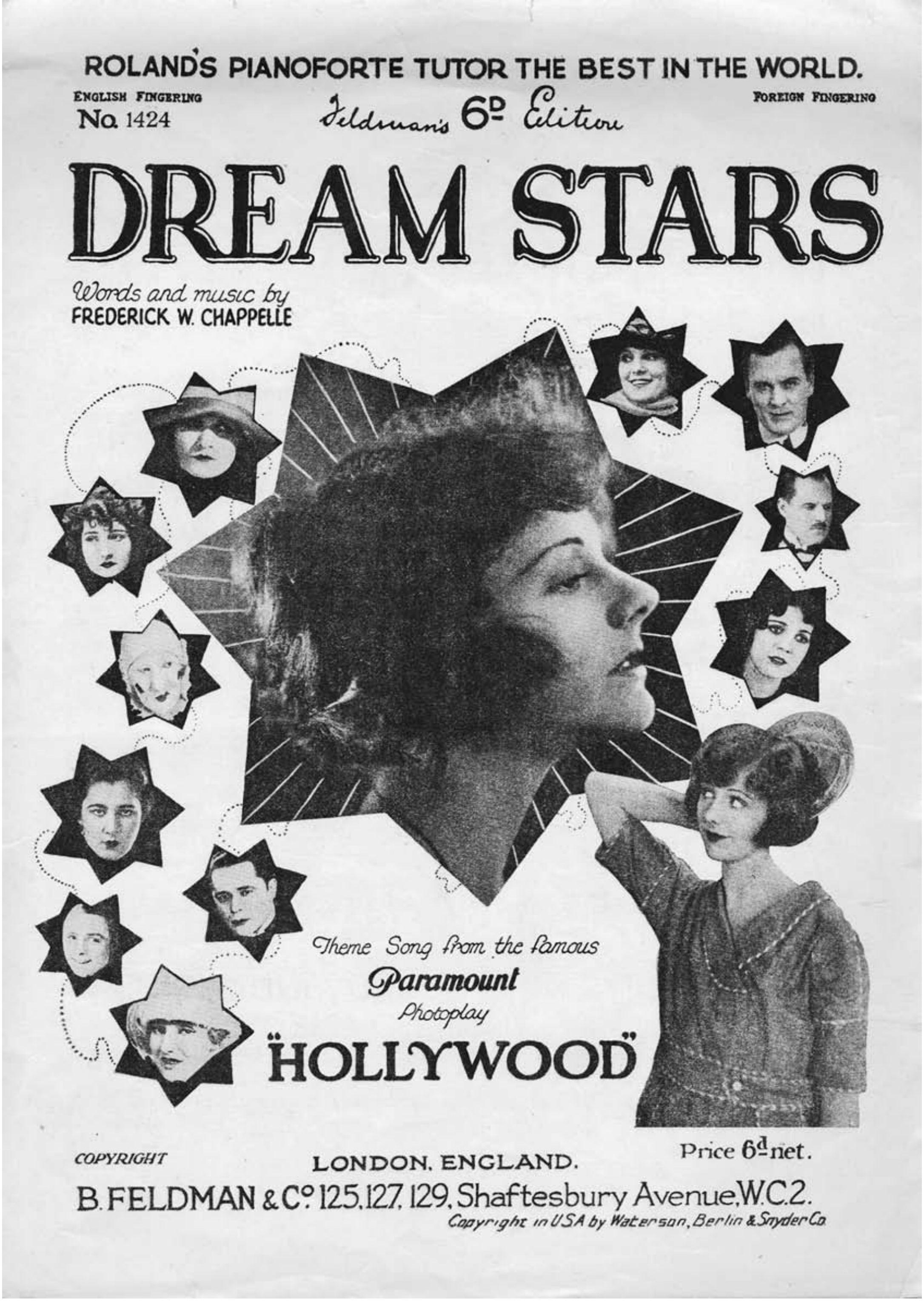
"Hollywood," by Clifford Grey (words) and Stephen Jones (music) was created for the 1924 Broadway musical *Marjorie* (a.k.a. *Margery Daw)* and published by Harms of New York. The narrator sings of going where dollars are to be found. Elizabeth Hines played Marjorie, a playwright with dreams of Hollywood.

"Hollywood (Pride of the Golden West)," by Warner Van Valkenburg, about Hollywood in its early days, was published by Franklin Publishing of Hollywood.

"Lolita (The Second-Hand Belle of Seville)": The heroine of this humorous British song thinks she could become a movie star. She says Ivor Novello told her she could thrill the world and play the lead in movies. She thinks she would be a riot as Salome attired in one bead and make poor Mary Pickford go off her feed. She believes Valentino is going to retire to Seville. Jack Strachey wrote this ditty for the British revue *The Punch Bowl* where it was sung by Alfred Lester.

"Meet Me Down at the Allie, Sally," by Henry Bieber (words) and Frank Harrington (music), was created to promote the Alhambra Theatre, a Loew's cinema palace. The sheet music (Brooklyn: Loew's Alhambra Theatre) says the song is dedicated to Anne Bronaugh.

"Moving Picture Baby" was created for the Broadway musical *Music Box Revue of 1924*. Leo Edwards wrote the words to music by Blanche Merrill.



ROLAND'S PIANOFORTE TUTOR THE BEST IN THE WORLD.

ENGLISH FINGERING FOREIGN FINGERING

No. 1424

Feldman's 6$^{\text{D}}$ Edition

DREAM STARS

Words and music by
FREDERICK W. CHAPPELLE

Theme Song from the famous
Paramount
Photoplay
"HOLLYWOOD"

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LONDON. ENGLAND.

Price 6$^{\text{d}}$ net.

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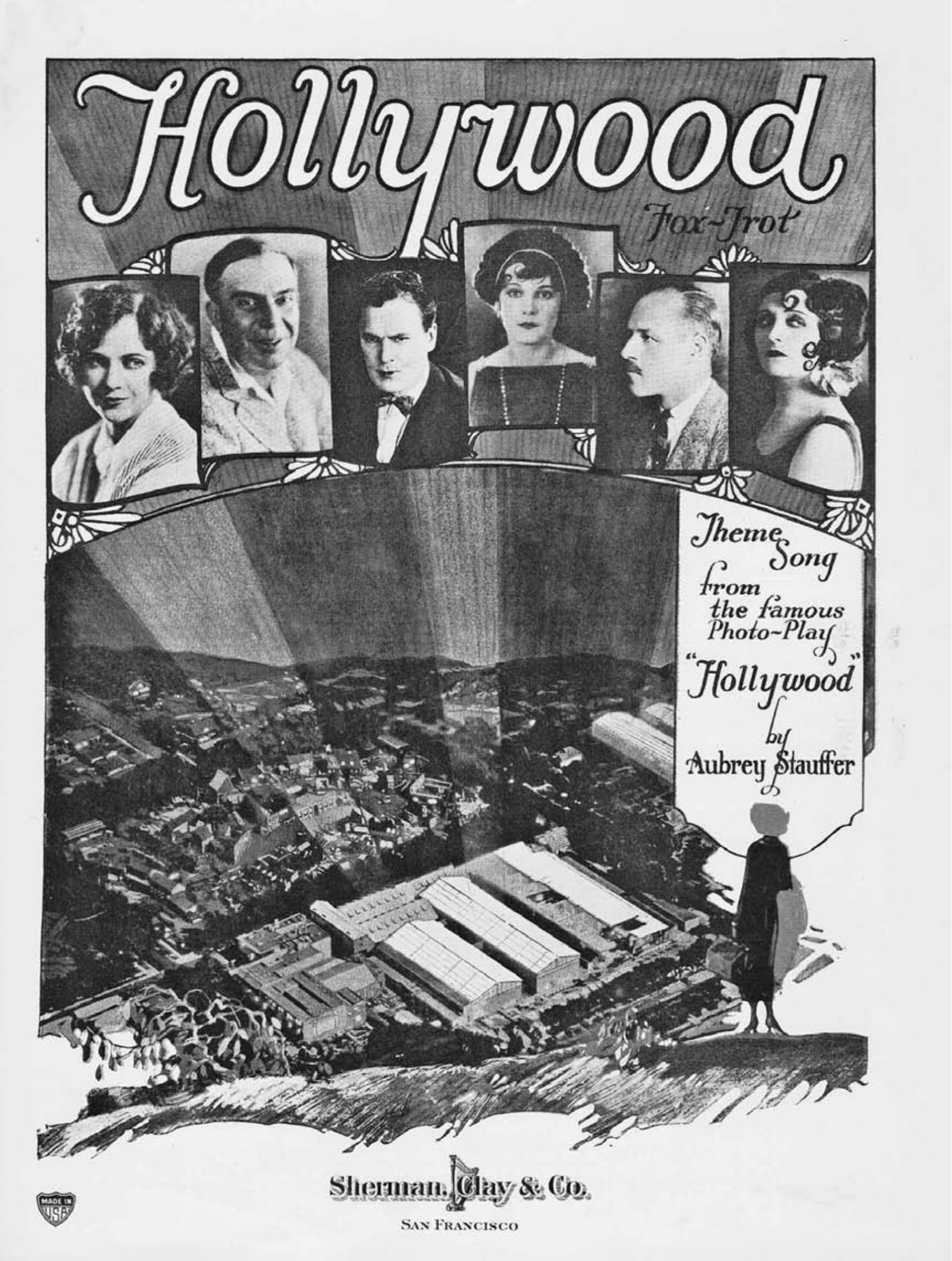
Sheet music for "Dream Stars"


Hollywood
Fox-Trot
Theme Song from the famous Photo-Play "Hollywood" by Aubrey Stauffer
Sherman, Clay & Co.
San Francisco
Made in USA

Sheet music for "Hollywood" (Stauffer)

"Polly of Hollywood," by B. G. De Sylva and James F. Hanley, was featured in the 1924 Broadway stage musical *Irving Berlin's Music Box Revue* and sung by Fanny Brice. It was published by Shapiro, Bernstein in New York and recorded by Vaughn De Leath.

"Scenes from the Cinema," a piano suite by Albert W. Ketèlbey, musically describes three movie scenes given purple prose descriptions. "Rhapsody Appassionata" (a dramatic scene) "represents the intense moment in the film-drama where the hero is wrongfully accused" followed by a depiction of the "heroine's love and faith." In "Amaryllis" (a children's scene) "one sees happy, lighthearted children dancing merrily in a sun-lit garden." "Bacchanale de Montmartre" (a cabaret scene) "represents the excitement and riotous revelry of a Parisian night-club." The sheet music was published in London by Bosworth.

"Skipping to the Movies": A very young person skips happily to the movies in this children's song by Marie Crosby.

"Somebody Loves Me" is a George Gershwin song featuring a verse devoted to "picture show" lovers of the silent era. They include Harold Lloyd, William S. Hart, and Jackie Coogan (when he grows up). B. G. De Sylva and Ballard MacDonald wrote the lyrics for this song featured in the Broadway musical *George White's Scandals of 1924*. Winnie Lightner sang it while being wooed by actors dressed as Harold Lloyd and William S. Hart.

Song Car-Tunes: In March 1924, Max and David Fleischer began to make animated films based on popular songs. They were in the *Out of the Inkwell* series and featured an animated ball that bounced on the words to the song shown on screen so audiences could sing them while the pianist played the music. The first three were "Goodbye My Lady Love," "Come Take a Trip in My Airship" and "Mother Pin a Rose on Me." *Car-Tunes* continued to be made until April 1927.

1925

"Buy an Extra" is about a weekly newspaper called *The Movie News* whose publisher wants to ruin its reputation for financial reasons. Tom Johnstone composed the music and Phil Cook wrote the lyrics for the 1925 Broadway musical *When You Smile*.

"Hollywood," by Ballard McDonald (words) and Harry Carroll and Arthur Freed (music) was created for the 1925 stage show *Harry Carroll's Pickings.*

"Hollywood Our Home," by William E. Cornwell, was published by William E. Cornwell of Los Angeles.

"Hollywood Rose" is by George Whiting (words) and Ernest R. Ball (music). The sheet music (M. Witmark) features a painting of a woman's head emerging from a rose. The song says that poor little Hollywood Rose ran away from her love to get glory and is now alone, so she should hurry back home

"Hollywood, the Heart of Movieland," by H. B. Vaughan (words) and Jack A. Edwards (music), was published by Manhattan Music of New York.

"The Movies," by Lorenz Hart (words) and Richard Rodgers (music), was introduced in the 1925 New York revue *The Garrick Gaieties*. An actress dressed as Mary Pickford says young women want to be movie stars like Gloria Swanson and use their looks to be as popular as John Barrymore. She says wives neglect their dirty dishes to see Charlie Chaplin and the Gishes while their children cry for Buster Keaton.

"Queens of the Screen," by Desmond Carter (words) and Jack Strachey and H. B. Hedley (music), was featured in the 1925 London stage musical *Dear Little Billie*. It was recorded by the London Theater Orchestra and the Savoy Orpheans.

"Sally's in the Movies Now," by Harry Seymour (words and music), was published by Seymour.

1926

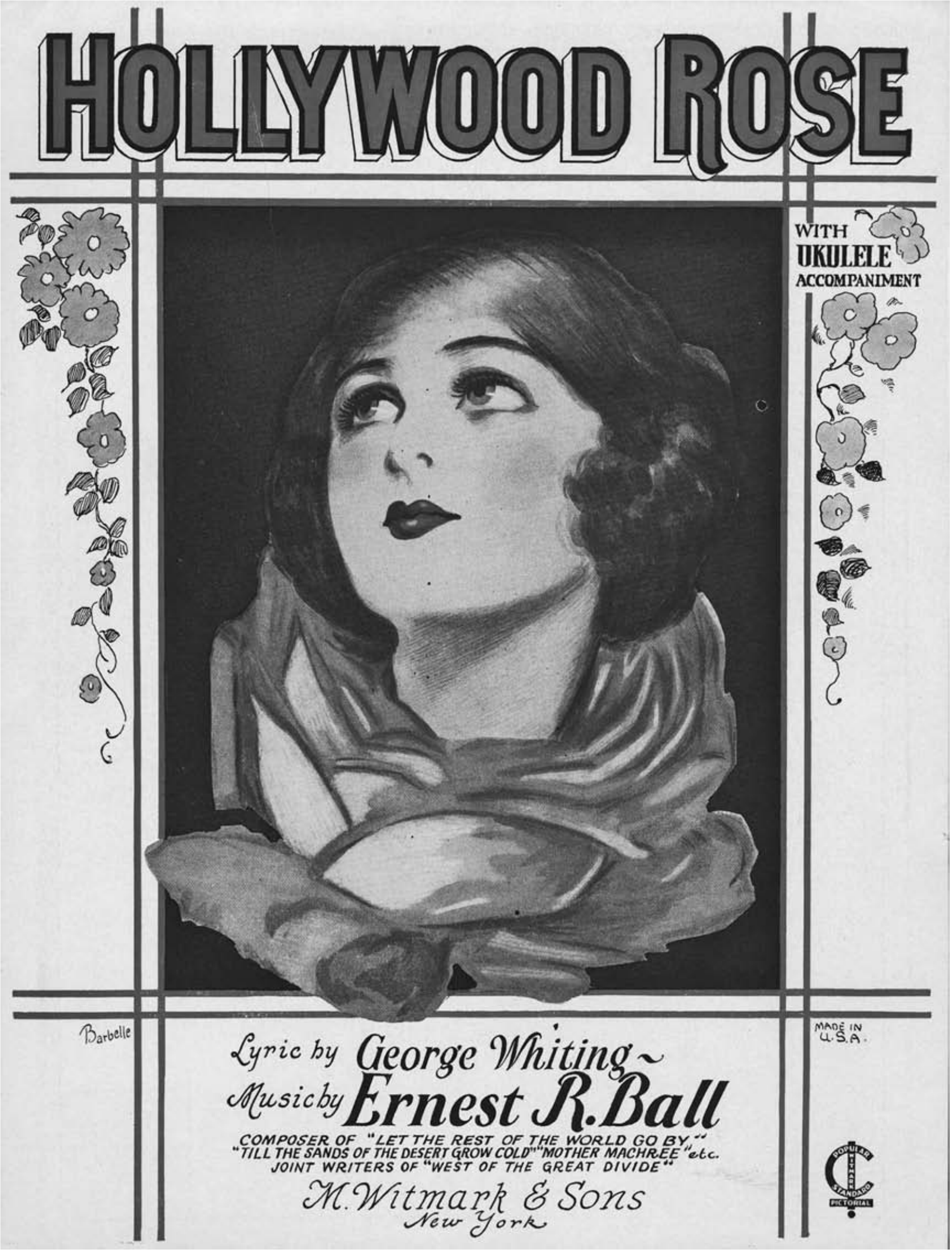
"Ain't It Grand to Go to the Movies" is a song by Frederick Lillich. The sheet music (Philadelphia: Frederick Lillich) shows a crowd standing in front of a movie house.

"At the Movies," a piano tune by John R. Powell, was published by the William E. Henry Company of Providence, Rhode Island.

"Hands Together for the Sake of Auld Lang Syne" is an English song by Hubert W. David. The sheet music (London: Worton David) features an audience watching a movie screen that shows the words of this jolly song which encourages the audience to sing along.

"Hollywood Belongs to the World" is a booster song performed by Vivian Duncan of the Duncan Sisters in the 1920s.

"The Hollywood Blues," by Raymond Jones,


HOLLYWOOD ROSE
WITH UKULELE ACCOMPANIMENT
Barbelle
MADE IN U.S.A.
Lyric by George Whiting
Music by Ernest R. Ball
COMPOSER OF "LET THE REST OF THE WORLD GO BY," "TILL THE SANDS OF THE DESERT GROW COLD" "MOTHER MACHREE" etc.
JOINT WRITERS OF "WEST OF THE GREAT DIVIDE"
M. Witmark & Sons
New York
POPULAR WITMARK STANDARD PICTORIAL

Sheet music for "Hollywood Rose"

was published by Raymond Louis Hones of Los Angeles.

"I'm a Little Movie Queen," by George Marion Jr. (words) and Jean Schwartz (music), was created for the show *Thumbs Up* and published by Shapiro, Bernstein and Company of New York.

"Marching on to Hollywood," by Eddie Dowling and James F. Hanley, was featured in the 1926 Broadway musical *Honeymoon Lane* where it was sung by Dowling. The sheet music (New York: Shapiro, Bernstein) features a photo of Dowling.

"Molly Hood from Hollywood" is a song by Bud Bullard. The sheet music (Los Angeles: McClure) features a drawing of a woman wearing pearls. The song is about a woman who marries as often as she can so she can get divorced and get more alimony.

"The Movie Ball" was featured in the 1926 Broadway musical *The Ramblers*. Harry Ruby composed the music and Bert Kalmar wrote the lyrics.

"Moving Picture Actors on Parade" is a song by Billy Rose (words) and Fred Fisher (music), published by Leo Feist of New York.

1927

"Cinema Blues" was created for the Broadway musical *Seventh Heart* by Arthur Brander.

"The Flapper's Dream": The flapper dreams of becoming a movie star. The song by J. W. Hollie (words) and Matt Mungovan (music) was published by Tressa Music of Chicago.

"The Hollywood Parade," by Paul Cunningham, was published by M. Witmark in New York.

"A Hollywood Relief" was created for the *Hollywood Music Box Revue of 1927* by Arthur Freed (music) and Leonard Levinson and Robert Lord (words).

"Hollywood Rose" tells the sad story of Hollywood Rose who came to Hollywood looking for glory and wealth but found only sadness and heartache. The sheet music (New York: Irving Berlin) shows a girl with suitcases watching a film being made. Gus Kahn and Al Jolson wrote the song popularized by Jolson.

"Hollywood Shuffle," a Chicago jazz piano piece by Richard M. Jones, was recorded in 1927 and is included on his *Complete Recorded Works* CD.

"Magnolia (Mix the Lot, What Have You Got?)": In this song by Lew Brown, B.G. DeSylva and Ray Henderson, a man compares his girl Magnolia to movie stars like Clara Bow and Lillian Gish who are "delish." He adds that if you take Mary Pickford's eyes and Gloria Swanson's eyes, you also get Magnolia. The song was recorded by Paul Whiteman and His Orchestra and Gus Van with Joe Schenk in 1927.

"Movie Mad"—A London kitchen maid decides to become a star in the "moving pitchers" in this 1927 ditty sung by Edith Price and written by Fred Rome (words) and Warwick Pryce (music). She says she is willing to do most anything to succeed and will make quite a stir in the "pitchers" when she shows her garters and proves she is better than Mary Pickford. She talks about the kinds of movies she will make from tree top stories with Tarzan to serial pictures like the "Explodes of Elaine" to custard comedies with Charlie Chaplin and Harold Lloyd. She will even star in historical movies, talk in Latin and sit on chairs made of satin.

"Polly of Hollywood," by Edmund Joseph and Will Morrissey, was featured in the Broadway musical *Polly of Hollywood*. A small town girl goes to Hollywood and finds she doesn't much like it.

"Sogno d'Hollywood," an Italian song ("Dream of Hollywood"), was published as sheet music in 1927.

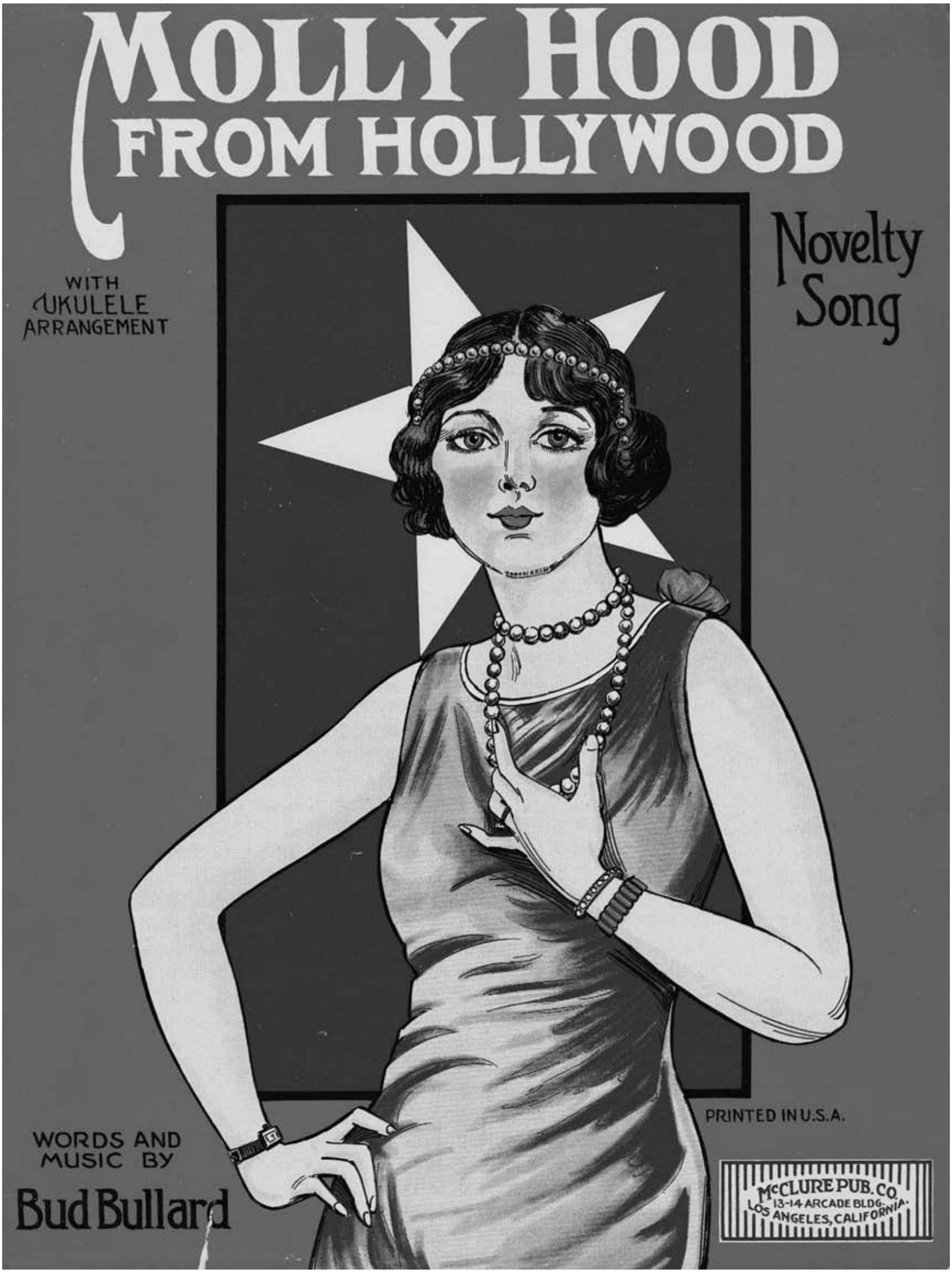
"The Song of the Hollywood Bowl"—The sheet music features an impressive aerial photograph of the Hollywood landmark taken soon after it opened in 1922. The Bowl began to be associated with the movie industry in the 1920s when Charlie Chaplin and Cecil B. DeMille had boxes and movie music was a regular feature. Ahmad Sohrad (words) and Raymond Shryock (music) created this song which praises the Bowl for bringing the music of the world to Hollywood.

"You Have to Have It in Hollywood," by Irving Berlin, was introduced by Eddie Cantor in the Boston tryout of the *Ziegfeld Follies of 1927*. The singer says he has just returned from Hollywood where he found that the most important thing to have was "it." He tells us Clara Bow has lots of "it" in her romantic scenes and Baby Peggy has "it" though she doesn't know what it means. "It," he enthuses, is a wonderful thing.

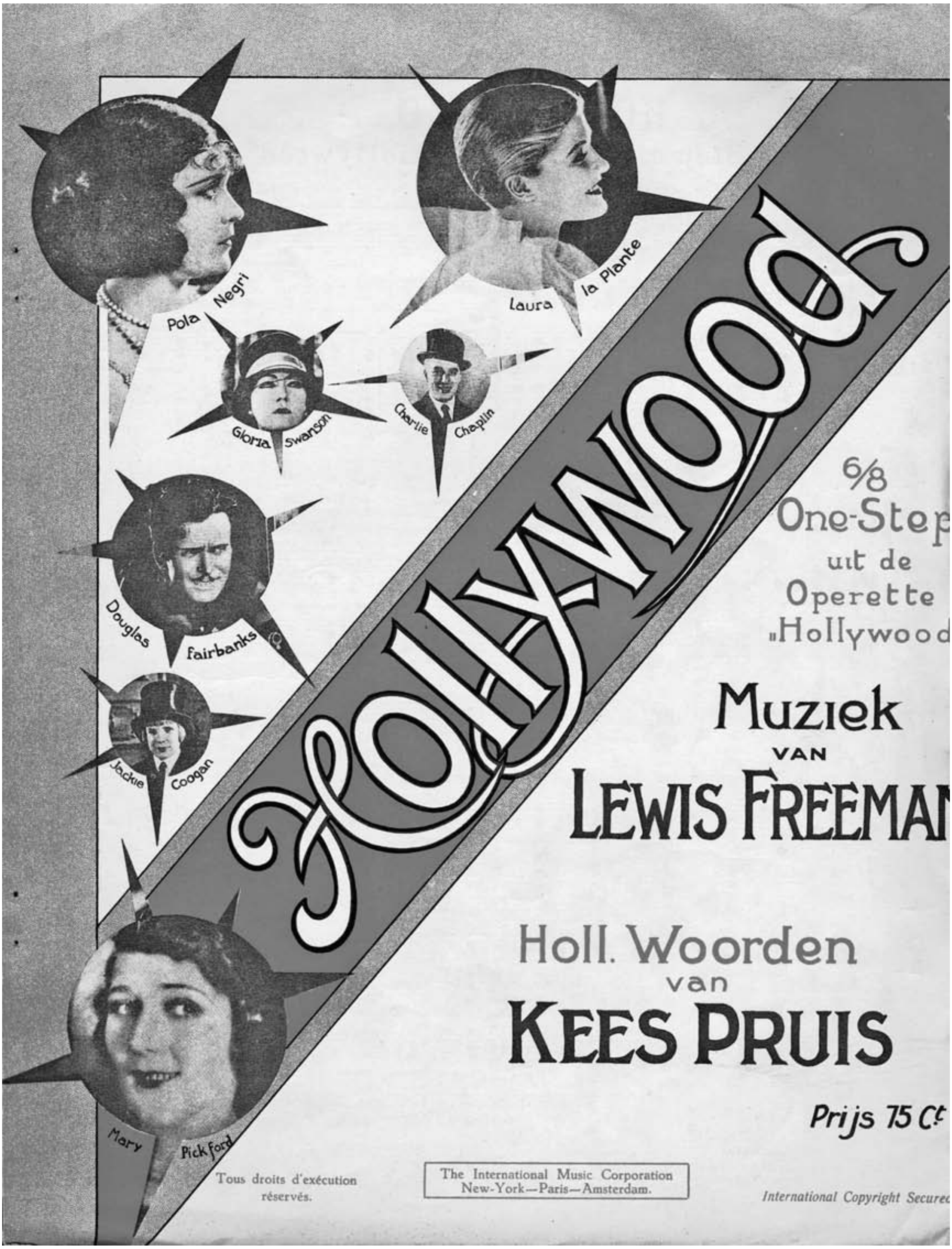
"To Hollywood Waltz" was published in 1927.

1928

"Beauty in the Movies" is a song from the 1928 Broadway musical *Here's Howe*. Irving Caesar


MOLLY HOOD
FROM HOLLYWOOD
Novelty Song
WITH UKULELE ARRANGEMENT
PRINTED IN U.S.A.
WORDS AND MUSIC BY
Bud Bullard
McCLURE PUB. CO.
13-14 ARCADE BLDG.
LOS ANGELES, CALIFORNIA.

Sheet music for "Molly Hood from Hollywood"


Pola Negri
Laura la Plante
Gloria Swanson
Charlie Chaplin
Douglas fairbanks
Jackie Coogan
Mary Pickford
Hollywood
6/8
One-Step
uit de
Operette
„Hollywood
Muziek
van
LEWIS FREEMA
Holl. Woorden
van
KEES PRUIS
Prijs 75 Ct
Tous droits d'exécution réservés.
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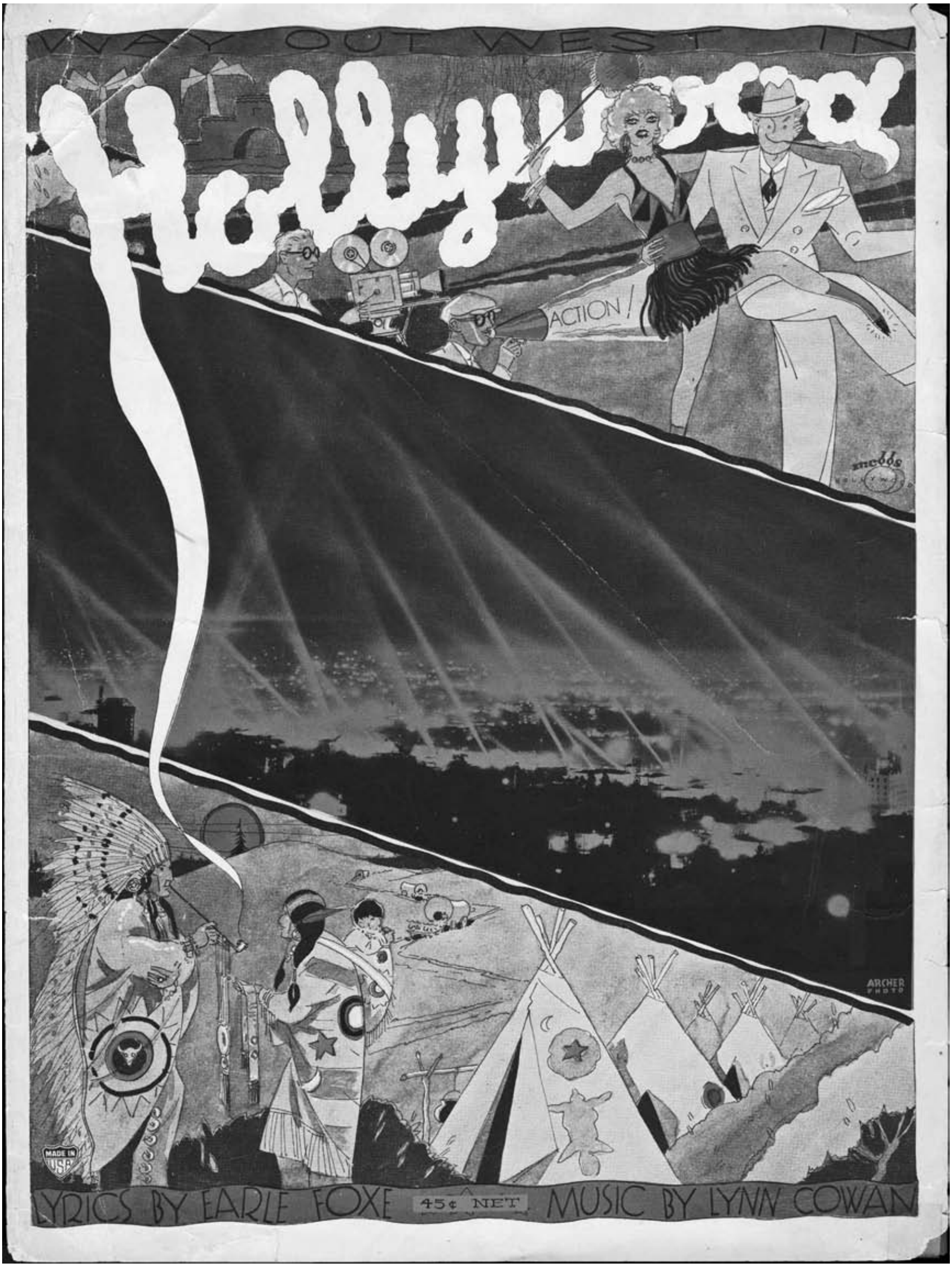
Sheet music for "Hollywood" (Pruis)


WAY OUT WEST IN
Hollywood
ACTION!
ARCHER PHOTO
MADE IN USA
LYRICS BY EARLE FOXE
45¢ NET
MUSIC BY LYNN COWAN

Sheet music for "Way Out West in Hollywood"

wrote the lyrics to music by Joseph Meyer. The performers included Eric Blore and Fuzzy Knight.

“Hollywood,” by Kees Pruis (words) and Lewis Freeman, was created for the Dutch operetta *Hollywood*. The sheet music (New York: International Music) features portraits of Charles Chaplin, Jackie Coogan, Douglas Fairbanks, Mary Pickford, Gloria Swanson, Laura La Plante and Pola Negri. The lyrics, in Dutch, praise Hollywood.

“Hollywood Hotel,” an old-timey song written in 1928, was recorded in modern times by Bryan Bowers for his album *For You*.

“Kid Komedy Karakteristik” honors the kid comedians featured in the *Our Gang* films.

“Way Out West in Hollywood,” by Earle Fox (words) and Lynn Cowan (music), says that flappers have replaced the Sioux in Hollywood and go on the warpath just as well. And if you think you see a movie queen, she’s probably a tourist from Aberdeen. The sheet music, compliments of the Hollywood Boulevard Association, has a cover showing Indians and flappers being filmed and an aerial view of Hollywood with searchlights. The back cover is a collage of movie-star faces. Ted Weems and his orchestra recorded the song.

“When I Go on the Stage”: Beatrice Lillie compares herself to glamorous female stars of stage and screen, including Marion Davies and Fannie Ward, in this song in the 1928 stage musical *She’s My Baby*. Lorenz Hart wrote the lyrics and Richard Rodgers composed the music.

Two

Movie Personalities and Their Films

The first song about a movie star was the 1910 "The Vitagraph Girl" promoting Florence Turner. She was not named in the song but it wasn't really necessary as movie audiences knew who "the Vitagraph Girl" was.

The first song to name a movie star was "She Was a Fair Young Mermaid," created by Cole Porter in 1912 for his Princeton musical *The Pot of Gold*. It describes a mermaid as looking like Annette Kellerman sitting on the rocks in the nude. Princeton audiences knew what she looked like, too.

A second movie personality was named in a 1912 song but he wasn't an actor. Irving Berlin and E. Ray Goetz talk about "the picture show owned by Marcus Loew" in "At the Picture Show" in the musical *The Sun Dodgers*. Few people knew what Loew looked like.

The first movie stars named on a song sheet with their films were featured on the sheet music for Wilhelm Cohn's 1913 song "Oh! Oh! The Picture Show!" They were Helen Gardner in *Cleopatra*, Blanche Walsh in *Resurrection*, Sarah Bernhardt in *Camille* and Nat C. Goodwin in *Oliver Twist.* Much of their fame came from their stage careers which carried over to their movies.

The first American film with a song written about it was the 1913 *Traffic in Souls* but the song was concerned with the movie's content rather than its stars.

The real beginning of songs about stars and their films came in 1914 with a focus on serial stars like Kathlyn Williams and Pearl White and superstars like Mary Pickford and Charles Chaplin.

The first song sheet published in connection with an America movie and featuring a named star and her photograph was "Kathlyn," issued in January 1914. It promoted the serial *The Adventures of Kathlyn* and pictured star Kathlyn Williams on the cover.

The first song about a named movie star was "Mary Pickford, the Darling of Them All," published with the release of Pickford's first feature, *A Good Little Devil*, in March 1914. It featured a photograph of Pickford on the cover.

The breakthrough serial song was "Poor Pauline," published with Pearl White's serial *The Perils of Pauline* which opened on March 31, 1914. After its success, nearly every serial would have a promotional song.

The most popular song about a movie star in the early silent era was probably "The Moon Shines Bright on Charlie Chaplin," though its popularity is hard to measure. It was sung by millions of soldiers in World War I while they were marching. There were dozens of songs about Chaplin in the 1914–16 period, and more have been written about him than any other star.

The most popular song issued in connection with a feature film in the early silent era was "Mickey," written for Mabel Normand's 1919 film *Mickey.* Sales were said to have increased hugely when it was played with the movie.

Movie-star-promoted songs proliferated in the late 1910s and soon actors and actresses were being featured on the covers of songs which had no cinematic connection. The Vitagraph studio seems to have rented out most of its stars for this purpose.

Songs written for movies had gradually become known as "theme songs" and these evolved into a major industry in the late 1920s, as songs like "Charmaine" and "Ramona" sold million of copies. Most early sound films were not talkies with dialogue but simply silent movies with music tracks, so the sound track almost always included a theme song.

The following list of silent movie stars includes descriptions of three types of songs: songs written about stars, songs written for their films and songs promoted by stars on sheet music. Brief biographies are provided to give context, as a good many of these early stars are not well remembered.

Other personalities promoted with movie song sheets are also listed.

Jean Acker

Jean Acker (1893–1978) was the first wife of Rudolph Valentino. She married him in 1919 but left him on their wedding night. She apparently changed her mind after his death as she then wrote a song about getting together with him again in heaven. She appeared in some thirty movies from the 1910s to the 1940s, including a tiny role in *It's a Wonderful Life*.

Checkers, a 1919 Fox film, features the song "Checkers" by Leo Edwards and Edgar Allen. Acker plays a woman with a racehorse named Remorse, involved with racing enthusiast Thomas Carrigan, the "Checkers" of the title. She rides the horse herself in the big race after the jockey is injured. She wins, of course, and gets the guy too. The sheet music features a checkerboard with a photo of Acker on the horse, with Carrigan standing in front of her. The song is about a man named Checkers whose sweetheart's horse Remorse brings fame and fortune.

"We Will Meet at the End of the Trail" is a 1926 song by Acker. The sheet music (New York: Shapiro, Bernstein) says it is "a tribute to Rudolph Valentino" and it features photos of Acker and Valentino, though hers is much larger. The lyrics say they will meet again in the next world. Friends of Valentino said that this was most unlikely.

Renée Adorée

Renée Adorée (1898–1933) went to Hollywood after a period as a chorus girl in the Folies Bergere. She began her movie career with the lead in the 1920 Fox film *The Strongest*, became a top star playing the French woman loved by American soldier John Gilbert in *The Big Parade* (1925) and was the South Seas girl romanced by Ramon Novarro in *The Pagan* (1929). She died of tuberculosis at 35.

The Cossacks, a 1928 MGM film, included the song "Maryana" by Ted Pola and Eddie Brandt. Adorée plays a woman named Maryana involved with Cossack John Gilbert. The sheet music (London: Billy Thornburn) says it is the "theme song of the Metro-Goldwyn-Mayer super production *The Cossacks*," and pictures Adorée being held by Gilbert.

The Mating Call, a 1928 Caddo/Paramount film, had the theme song "The Mating Call," by Frances Ring and Martin Roones. Adorée plays an aristocratic Russian immigrant who marries Thomas Meighan to get off Ellis Island. The sheet music (New York: Shapiro, Bernstein) pictures Adorée with Meighan.

Tide of Empire, a 1929 Cosmopolitan/MGM film, includes the song "Josephina" by Ray Klages (words) and Jesse Greer (music). Adorée plays Josephina, the daughter of a rancher who becomes romantically involved with George Duryea. The sheet music (New York: Robbins) pictures Adorée. The film has a music track but no dialogue.

"My Malibu Rose" is a 1929 song by Ray Lettingwell. The sheet music (Hollywood: Hollywood Music) says this song was "written especially for and dedicated to Miss Renée Adorée." She is pictured with drawings of Spanish conquistadors.

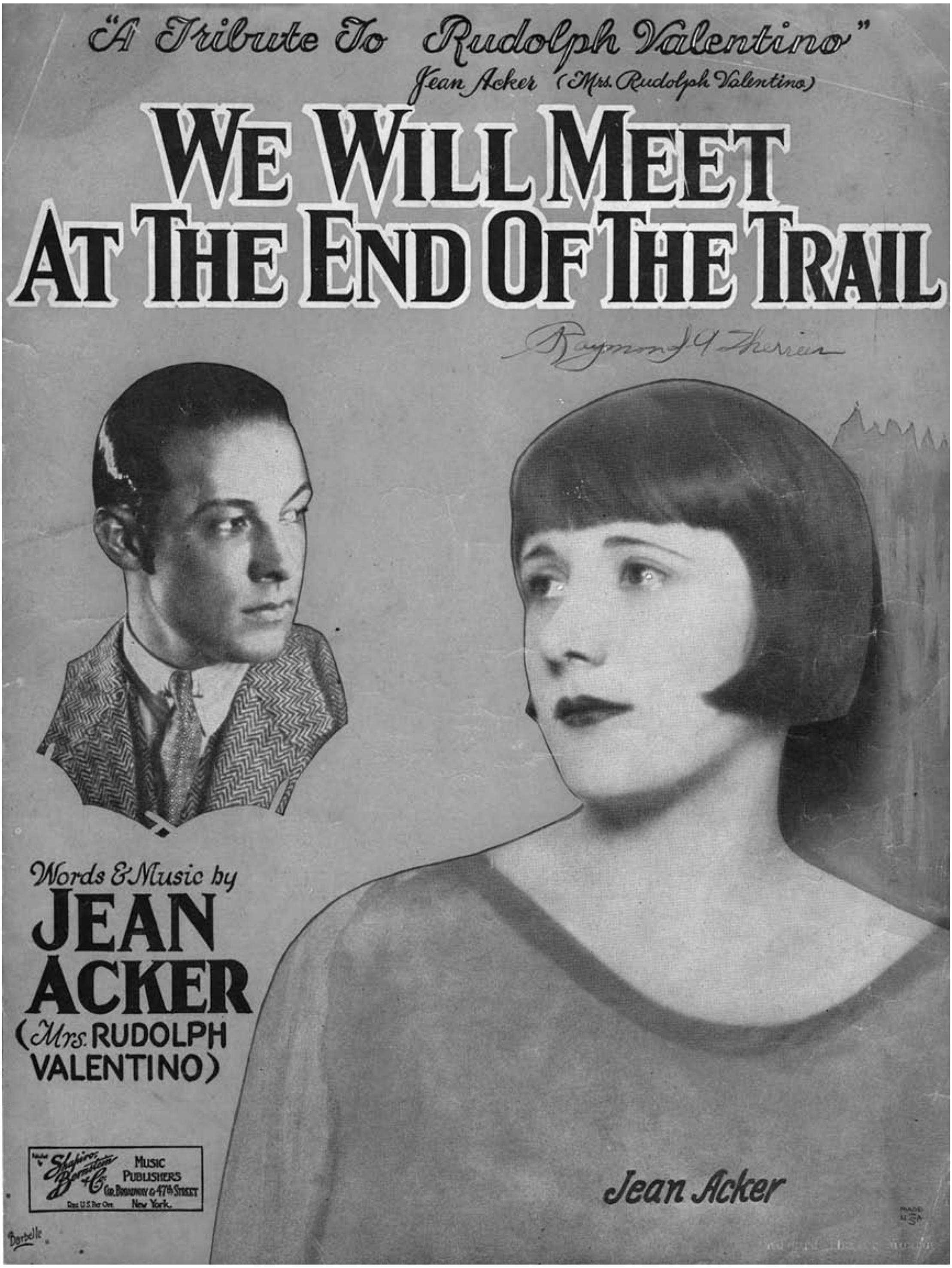
Brian Aherne

Brian Aherne (1902–1986), who was born in England and began his film career in London in 1924 with *The Eleventh Commandment*, made nine British films before moving to Hollywood in 1933. His silent films include two directed by Anthony Asquith, *Shooting Stars* (1927) and *Underground* (1928)

Underground, a BIP film, includes the song "Arms of Love" by Alfred Bryan and Francis Wheeler (words) and Pete Wendling (music). The film is a love story set in the London underground (subway) system, with Aherne romancing Elissa Landi. The sheet music (London: Feldman) pictures them together.

Louisa May Alcott

Louisa May Alcott (1832–1888) is best known as the author of *Little Women* but she also wrote songs like "The Rose Family Song," and "A Song from the Suds." *Little Women*, one of the most popular novels of the 19th century, was filmed twice in the silent cinema era with Alcott's songs and a stage song titled "Little Women" often used as musical accompaniment. The first film of *Little Women* was a 1917 British version produced by G. B. Samuelson and directed by Alexander Butler. The second version, based on a 1912 stage production by William A. Brady and directed by


"A Tribute To Rudolph Valentino"
Jean Acker (Mrs. Rudolph Valentino)
WE WILL MEET AT THE END OF THE TRAIL
Raymond J. Therrien
Words & Music by
JEAN ACKER
(Mrs. RUDOLPH VALENTINO)
Published by Shapiro, Bernstein & Co. Music Publishers Cor. Broadway & 47th Street New York.
Reg. U.S. Pat. Off.
Barbelle
Jean Acker
MADE IN U.S.A.

Jean Acker: sheet music for "We Will Meet at the End of the Trail"

Harvey Knoles, was shot in 1918 at the actual Concord locations of the story. It was well received and the *New York Times* praised its authentic atmosphere. The song "Little Women" by Carlo Woess (music) and Robert B. Smith (words), was introduced in 1916 in the stage show *The Masked Model* and reprised on Broadway in *Molly O*. It may not have been issued seperately on sheet music but the vocal score was published. Neither film survives.

Ben Alexander

Ben Alexander (1911–1969) acted in thirty silent films as a child and continued his career as an adult well into the 1950s. His finest moment was playing the littlest brother in D. W. Griffith's *Hearts of the World* but he was also memorable as Penrod in *Penrod and Sam* (1923).

Boy of Mine, a 1923 Associated First National film includes "Dear Little Boy of Mine" by Ernest R. Ball (music) and J. Keirn Brennan (words). Alexander plays the son of unkind banker Henry B. Walthall who reforms after wife Irene Rich and son leave him. The sheet music (New York: Witmark) says the song was "introduced in J. K. McDonald's motion picture version of Booth Tarkington's story featuring Ben Alexander." Alexander is pictured saying, "Pleasing you is my greatest wish." The song is about a mother remembering her son when he was a baby.

May Allison

May Allison (1890–1989) starred in twenty films opposite Harold Lockwood in the 1910s and their screen romances rivaled those of Francis X. Bushman and Beverly Bayne in popularity.

"That Soothing Serenade Was Just Written for Me" is a 1918 song by Harry De Costa. The sheet music (New York: Witmark) features a photo of "Metro star" Allison on a balcony serenaded by guitarist Niles Welch. The song is about a "soothing serenade" that the narrator heard "a violinist play, a wondrous melody that fascinated me."

Robert Ames

Robert Ames (1889–1931) was a stage actor who starred in half a dozen movies at the end of the silent era, including *Without Mercy* (1925), *The Wedding Song* (1925) and *Three Faces East* (1926). His career ended with his early death in 1931.

The Wedding Song is a 1925 Cinema Corporation of America film directed by Cecil B. DeMille, and includes "The Wedding Song" by Gene Rich and Val Clifford. Ames plays a Pacific Islander who has collected a fortune in pearls. Leatrice Joy plays a swindler who gets him to marry her so she can have access to the pearls and steal them. The sheet music (London: Worton David) pictures Joy with Ames.

G. M. Anderson (Broncho Billy)

G. M. Anderson (1882–1971) appeared on screen as "Broncho Billy" in around 400 early films and is considered the first cowboy movie star. He began in 1903 with *The Great Train Robbery* and cofounded the Essanay studio in 1907 to produce his own films. The first Broncho Billy film was *The Bandit Made Good* (1907) and the last was filmed in 1919. Anderson was honored by the Academy in 1957 with an honorary Oscar.

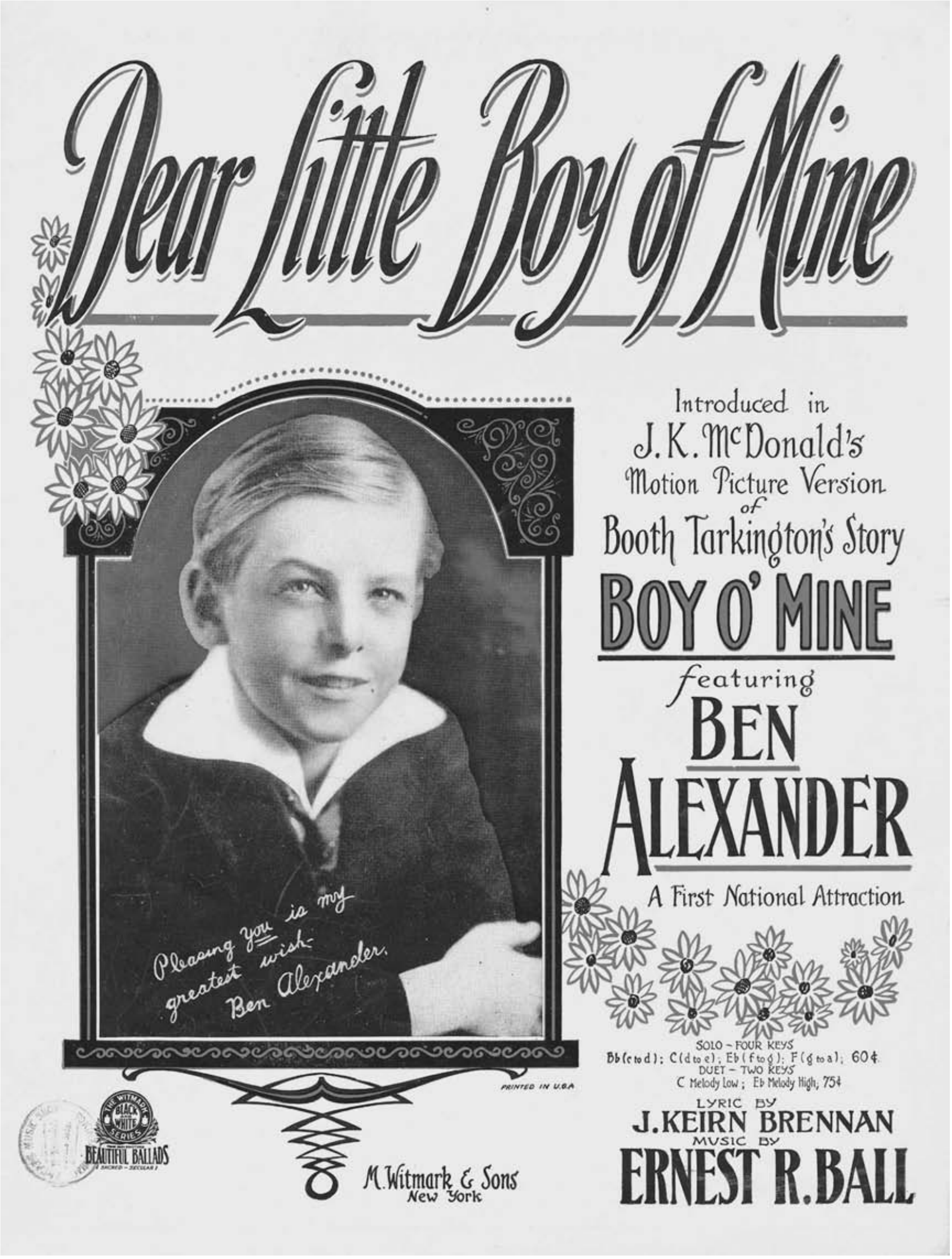
"Broncho Billy" is a 1914 song about a guy "blowing a dime" and taking his girl Susie to the movies. The ones they like best are the Broncho Billy stories with their glorious scenes of the West. The sheet music (Chicago: Harold Rossiter) says the song is "dedicated to the world's most popular photo-player, G. M. Anderson" and features Anderson's portrait. Don Meaney and H. Tipton Steck wrote the words and Arthur A. Penn composed the music.

"Broncho Billy Rag," a 1914 rag composed by Nell Wright Slaughter, was published in Dallas, Texas. The sheet-music cover features a portrait of Broncho Billy used by permission of the Essanay Film Company.

"Broncho Billy Intermezzo," a 1915 tune by Con Baga, is dedicated to the cowboy star and features his photo on the sheet-music cover.

Humanity, a 1916 Macaulay/Select film, included the song "Humanity" by Grace Bradley. The sheet music (New York: Waterson, Berlin and Snyder) pictures Broncho Billy. Anderson plays a cowboy who travels East to kill an old enemy but relents when the man's daughter pleads for his life.

"The Moving Picture Hero of My Heart" is a 1916 song by Roger Lewis (words) and Ernie Erdman (music). The sheet music (Chicago: F. J. A. Forster) pictures Anderson and says, "Mamie Riley lived in Maine, motion pictures on the


Dear Little Boy of Mine
Introduced in
J. K. McDonald's
Motion Picture Version
of
Booth Tarkington's Story
BOY O' MINE
featuring
BEN
ALEXANDER
A First National Attraction
Pleasing you is my greatest wish.
Ben Alexander.
SOLO – FOUR KEYS
Bb(c to d); C(d to e); Eb(f to g); F(g to a); 60¢
DUET – TWO KEYS
C Melody Low; Eb Melody High; 75¢
LYRIC BY
J. KEIRN BRENNAN
MUSIC BY
ERNEST R. BALL
PRINTED IN U.S.A.
THE WITMARK BLACK AND WHITE SERIES
BEAUTIFUL BALLADS
M. Witmark & Sons
New York

Ben Alexander: sheet music for *Boy o' Mine*

brain, every evening she would go in to see a picture show." When she meets a handsome man, she says he has the strength of Broncho Billy in his arm when he embraces her.

Mary Anderson

Mary "Sunshine" Anderson (1897–1986), one of the most beautiful actresses of the silent era, began at the Vitagraph Studios in 1914 and continued to work in movies until 1923. She was never a major star but she inspired a nice song about a "reel" sweetheart.

"She's the Girlie of My Dreams" is a 1915 song by Edwin Ray Coffin (words) and J. Meredith Daniel (music). The sheet music features a photo of "Miss Mary Anderson of the Vitagraph Players." In the song a young man says he's through with fickle real girls who break his heart as he has found the *reel* girl of his dreams at the moving-picture show.

The False Faces is a 1919 film including the song "False Faces" by Edgar Leslie (words) and Pete Wendling (music). Anderson plays a secret agent who helps spy Henry B. Walthall deliver a message. The sheet music (New York: Waterson, Berlin and Snyder) pictures Anderson and Walthall, and says the song was "inspired by the Paramount-Artcraft special picture."

Roscoe "Fatty" Arbuckle (1887–1933)

Roscoe "Fatty" Arbuckle was one of the most popular comics of the 1910s, especially for his short films with Mabel Normand. His silent features included *The Life of the Party* (1920) and *Gasoline Gus* (1921). His career was destroyed by a sensational murder trial in 1921.

"Oh Helen!" is a 1918 song by Charles R. McCarron and Carey Morgan. The sheet music (New York: Jos. W. Stern) says this is "a comedy stuttering song dedicated to Roscoe 'Fatty' Arbuckle, Paramount star" and features his portrait signed "Yours for fun, Roscoe 'Fatty' Arbuckle." The song describes a stuttering man's attempt to woo a woman named Helen and includes the phrase "D-D-Dam Oh D-D-Dam Oh Damsel I love you."

"Sipping Cider Thru' a Straw" is a 1919 song by Lee David and Carey Morgan. The sheet music (New York: Stern) says this is "a comedy 'lisping' song" that "ties the tongue but loosens the laugh" and is "dedicated to Fatty Arbuckle, the famous Paramount star." Arbuckle is pictured sipping a drink with a woman and their straws in the same glass. The lyrics tell us that a man starting by sipping cider with a girl and ended up with ten kids.

"Molly Malone (My Own)" is a 1919 song by Roscoe Arbuckle (words) and Hale N. Byers and Chris Schonberg (music). The sheet music (Los Angeles: Byers and Schonberg) features a photo of actress Molly Malone who made over thirty films in the silent era. Presumably she was a good friend of Arbuckle's.

"If I Ever Get a Job Again" is a 1932 song by Sam M. Lewis and Abel Baer which Arbuckle performed in vaudeville. The sheet music (New York: Leo Feist) says it was "featured by Roscoe Arbuckle" and it pictures him on the cover. He died the following year, his career in ruins.

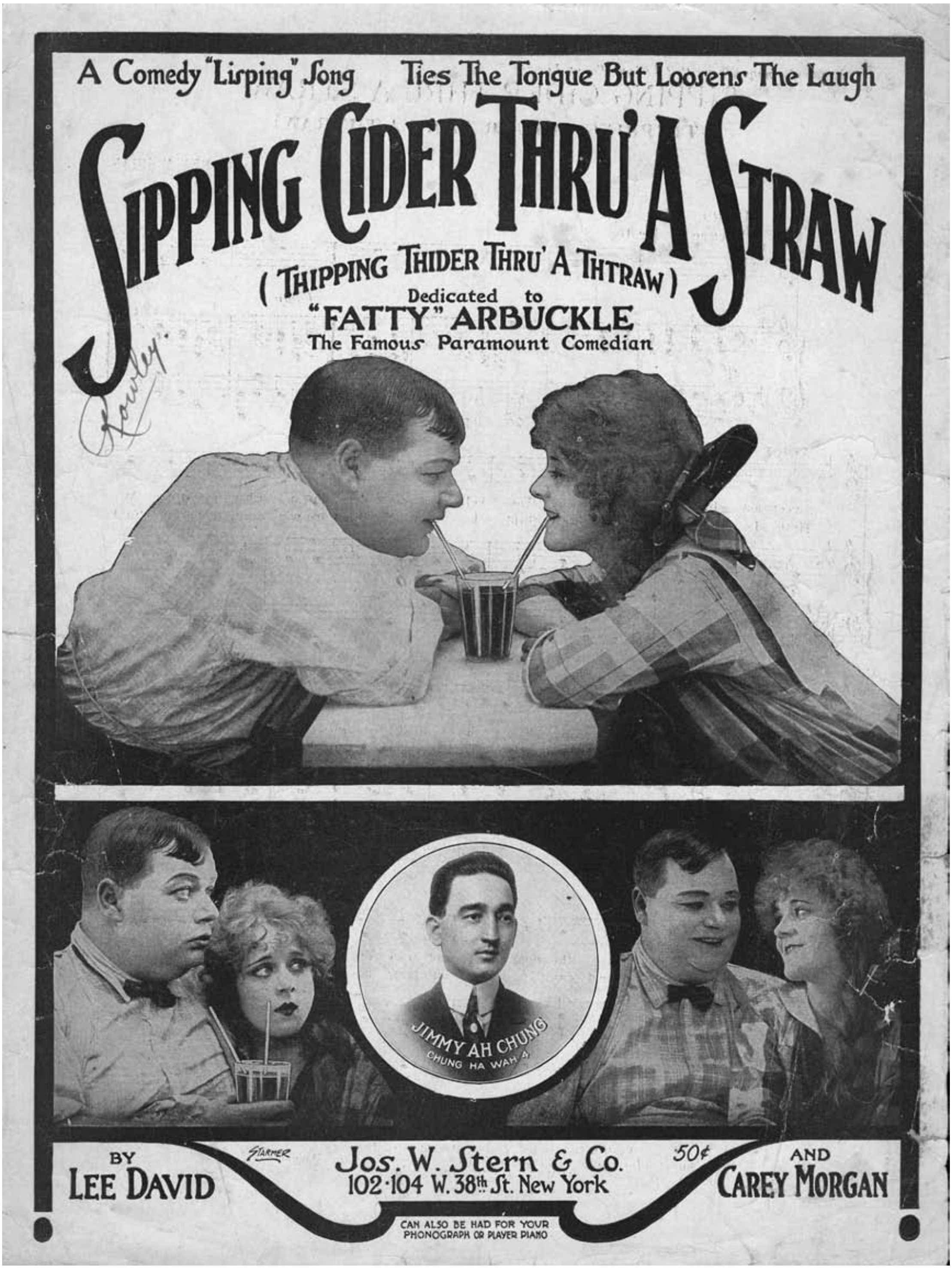
Richard Arlen

Richard Arlen (1898–1976), who starred in over twenty-five films at the end of the silent era, continued working in sound movies until the 1970s. His silent films include the Oscar-winning *Wings* (1927), *Beggars of Life* (1928) and *The Four Feathers* (1929) in which he portrayed the heroic Harry Haversham.

Wings, a 1927 Paramount film, included the song "Wings" by Ballard MacDonald (words) and J. S. Zamecnik (music). Arlen plays a World War I fighter pilot who competes with fellow pilot Buddy Rogers for the love of Jobyna Ralston. Clara Bow is the girl next door who secretly loves Rogers. The sheet music (Cleveland: Sam Fox) pictures drawings of airplanes. The song says wings bring me nearer to you. Arlen later married Ralston.

Manhattan Cocktail, a 1928 film, includes two songs by Victor L Schertzinger, "Gotta Be Good" and "Another Kiss." Arlen plays a small-town guy who goes to New York City with girlfriend Nancy Carroll to help her make it on Broadway. The sheet music (New York: Famous Music) pictures them holding hands.

Beggars of Life, a 1928 Paramount film, includes the song "Beggars of Life" by J. Keirn Brennan (words) and Karl Hajos (music). Arlen plays a young hobo who helps Louise Brooks escape from the police by dressing her in men's clothes; they are aided by older hobo Wallace Beery. The sheet


A Comedy "Lisping" Song
Ties The Tongue But Loosens The Laugh
Sipping Cider Thru' A Straw
(Thipping Thider Thru' A Thtraw)
Dedicated to
"FATTY" ARBUCKLE
The Famous Paramount Comedian
Rowley
JIMMY AH CHUNG
CHUNG HA WAH 4
BY
LEE DAVID
STARMER
Jos. W. Stern & Co.
102·104 W. 38th St. New York
50¢
AND
CAREY MORGAN
CAN ALSO BE HAD FOR YOUR PHONOGRAPH OR PLAYER PIANO

Roscoe "Fatty" Arbuckle: sheet music for "Sipping Cider Thru' a Straw"

music (London: Feldman) pictures Beery. The film was silent but had a music track.

Nils Asther

Danish-born Nils Asther (1897–1981) became a star in Swedish and German movies in the 1910s and 1920s. He moved to Hollywood in 1927 where he was featured in a dozen silent films with top female stars including Anna Q. Nilsson (*Sorrell and Son*), Joan Crawford (*Our Dancing Daughters*), Pola Negri (*Loves of an Actress*) and Greta Garbo (*Wild Orchids*).

The Blue Danube, a 1928 DeMille/Pathé film, includes the song "Moonlight on the Danube" by Byron Gay. Nils Asther plays a poor Austrian aristocrat in love with village maiden Leatrice Joy but his uncle wants him to marry someone wealthy. The sheet music (San Francisco: Villa Morét) says it is the "theme of *The Blue Danube* produced by DeMille" and pictures Asther and Joy. The song talks about the "love we knew" "by the Danube."

Loves of an Actress, a 1928 Paramount/Famous/Lasky film, includes the song "Sunbeams Bring Dreams of You" by J. Kiern Brennan (words) and Karl Hajos (music). Asther plays the man truly loved by an actress of the Comédie Française and she sacrifices all for him. The sheet music (New York: Shapiro, Bernstein) has an art deco-style painting of Negri in Asther's arm. The film had a music track but no spoken dialogue.

Mary Astor

Mary Astor (1906–1987) is mostly remembered today for her sound films like *The Maltese Falcon* but she had a good career in the silent era as well, starring in more than thirty movies. They included starring opposite John Barrymore in *Beau Brummell* and *Don Juan*, Douglas Fairbanks in *Don Q, Son of Zorro* and Milton Sills in *The Sea Tiger*.

Beau Brummell, a 1924 Warner Bros. film, included "Beau Brummell Minuet," by Francis Young. Astor plays Lady Margery, John Barrymore's sweetheart, who is forced to marry another man. The sheet music (New York: Carl Fischer) says the minuet was "used as the musical theme for the Warner Brothers presentation."

Don Juan, a 1926 Warner Bros. film, included the song "Don Juan" by Harry Lee (words) and William Axt (music). Astor plays the daughter of the Duke Della Varnese, the woman Don Juan (John Barrymore) truly loves. The sheet music (New York: Warner Bros.) pictures Astor being embraced by Barrymore. This is a silent film but it has a music track.

Rose of the Golden West, a 1927 First National film, included the theme song "Rose of Monterey" by Byron Gay (words) and Neil Morét (music). Astor plays the daughter of a general in 1846 Monterey who falls in love with a man (Gilbert Roland) who is plotting against her father. The sheet music (San Francisco: Villa Morét) pictures Astor in a wedding gown with Roland. The song is a hymn of love to the "Rose of Monterey."

Romance of the Underworld, a 1927 Fox film, includes "Judy" by Jacques Murray (words) and Pierre Norman (music). Astor plays Judy, once a gangster's moll, who tries to go straight by marrying a man who knows nothing of her past. The sheet music (New York: DeSylva, Brown and Henderson) pictures Astor looking skyward.

The Rough Riders, a 1927 Paramount film, includes "Goodbye Dolly Gray" by Cobb and Barnes, and "The Rough Riders," a march by Hugo Riesenfeld. Astor plays Dolly Gray, the woman loved by Charles Farrell, one of Teddy Roosevelt's Rough Riders.

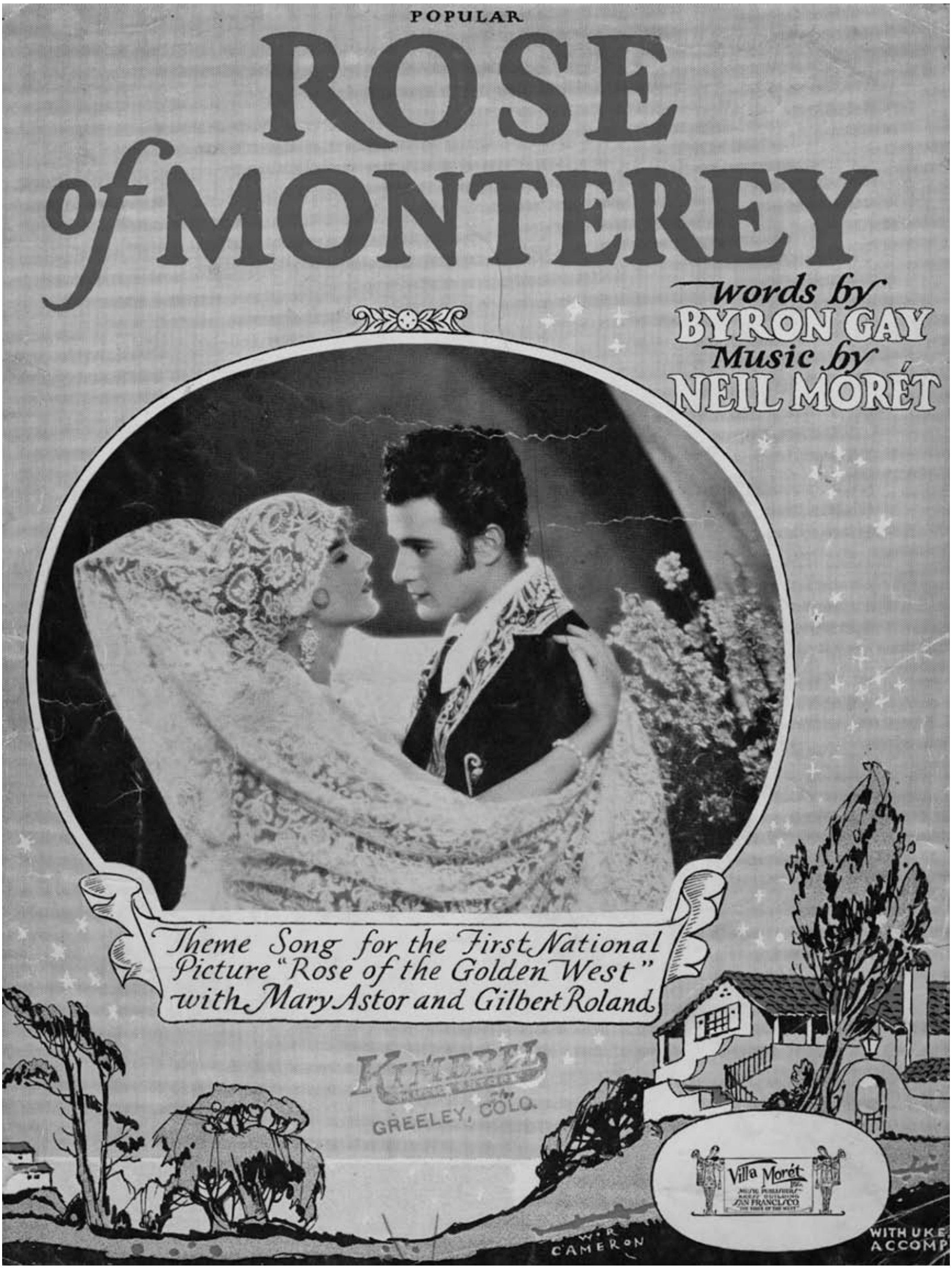
Agnes Ayres

Agnes Ayers (1898–1940), who made over fifty films in the silent era, started off with Essanay and Vitagraph but became really popular at Paramount starring opposite Rudolph Valentino in *The Sheik* and *Son of the Sheik*. She was a favorite with sheet music publishers.

"For Mary, the Baby and Me" is a 1918 song by Paul Cunningham (words) and James V. Monaco (music). The sheet music (New York: Witmark) pictures "Agnes Ayres and Edward Earle, Vitagraph stars." She is seated in a chair with a baby on her lap and Earle kneeling by her side.

"I Love You Just the Same, Sweet Adeline" is a 1919 song by Clarence Gaskill and Harry Armstrong. The sheet music (New York: Witmark) pictures "Agnes Ayres, Vitagraph star, and Jane Jennings, Charles Kent and Frank Kingsley, Vitagraph players," grouped as young and old couples. The old man is remembering what they looked like when they were young (Ayres is the beautiful young woman). The song's narrator says he loves his Adeline as much now when her hair is gray as he did when she was sweet sixteen.

"Don't Break My Heart with Goodbye" is a


POPULAR
ROSE of MONTEREY
words by
BYRON GAY
Music by
NEIL MORÉT
Theme Song for the First National Picture "Rose of the Golden West" with Mary Astor and Gilbert Roland
GREELEY, COLO.
Villa Morét
SAN FRANCISCO
W.R. CAMERON
WITH UKE. ACCOMP.

Mary Astor: sheet music for *Rose of the Golden West*

1919 song by Marvin Lee (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) pictures "Agnes Ayres and Evart Overton, Vitagraph players," looking out a window. The song says, "Don't break the promise you gave me when you vowed we'd never part ... don't break my heart with goodbye."

"Forgive Me" is a 1920 song by Benny Davis (words) and Ernest R. Ball (music). The sheet music pictures "Agnes Ayres and Edward Early, Vitagraph stars."

The Sheik was a 1921 Paramount film with three songs. Ayres plays Diana, an English woman who falls in love with sheik Rudolph Valentino after he rescues her. The best-known song associated with the film is "The Sheik of Araby" by Ted Snyder (music) and Harry B. Smith and Francis Wheeler (words). The sheet music (London: Albert) says the song was "introduced in the Paramount production and Fifth Union Theatre's extended season attraction *The Sheik* featuring Agnes Ayres and Rudolph Valentino at the Globe Theatre and sung by Mr. Frank Carlton." Valentino is pictured standing in sheik costume, with Ayres as Diana in a cameo. Across the top it says, "An excellent fox-trot, selected by Princess Mary and played at her wedding ball, London, February 28, 1922." The song was not written for the movie but for the 1921 Broadway musical *Make It Snappy*, though Paramount soon took advantage of the song's popularity. The other songs, published in London, are "Kashmiri Song" by Laurence Hope (words) and Amy S. Finden (music), recorded by Valentino, and "In Dreamy Araby" by Jack O'Hagan.

Bought and Paid For, a 1922 Paramount film had the theme song "Rose in the Bud" by Dorothy Forster (words) and Percy Barrow (music). Ayres plays a telephone operator who marries a millionaire (Jack Holt) who berates her as "bought and paid for" whenever he gets drunk.

Don't Call It Love, a 1923 Famous Players–Lasky/Paramount film includes the song "Don't Call It Love" by R. B. Saxe. Ayres plays a woman whose fiancé (Jack Holt) is stolen by a prima donna (Nita Naldi), though she is able to win him back in the end. The British sheet music (London: Strand) pictures Ayres and Holt in the film.

The Son of the Sheik, a 1926 Feature Productions/UA film, includes three songs. Ayres reprises her role as Diana, the beloved of the sheik, but most of the film concerns their son, with Rudolph Valentino playing both roles. The sheet music for "That Night in Araby," by Ted Snyder (music) and Billy Rose (words), published in New York by Waterson and in London by Feldman, says the song was inspired by the photoplay and tells of a man remembering his night of love in Araby. The other songs are "Son of the Sheik" by Edwin Powell (words) and Miro Mosay (music) and "One Arabian Night" by James Bradford, Art Gutman and Art Jones.

"Baby Peggy" (see entry under Montgomery)

King Baggot

King Baggot (1879–1948), one of the first great male stars of the silent era, started in films in 1909 and was a matinee idol by 1913. He played the lead in *Ivanhoe* (1913) and the hero in films like *Half a Rogue* (1916) and *Kildare of Storm* (1918). He acted in over 300 films and was also a noted director, including *Raffles* and *Tumbleweeds*.

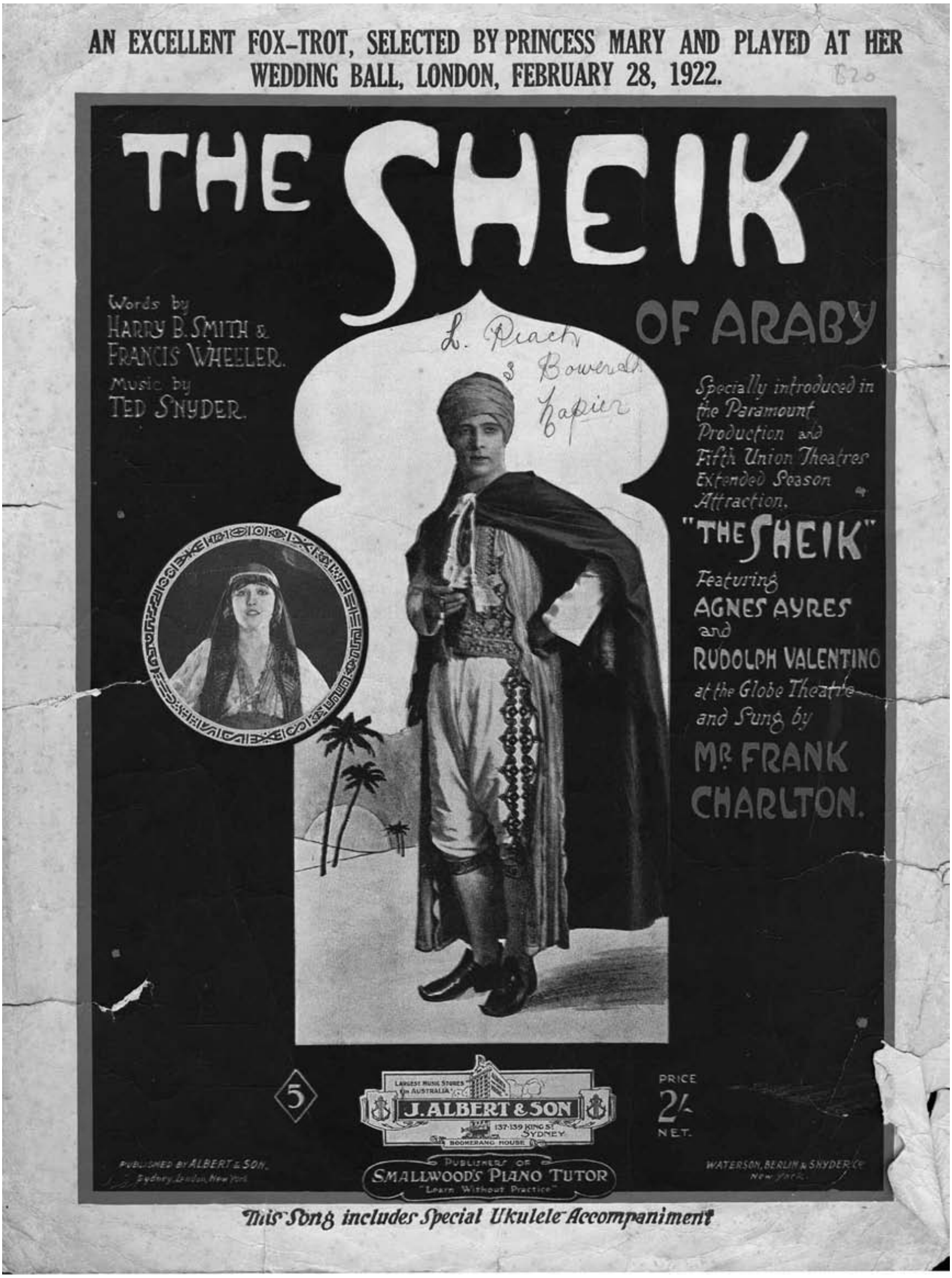
"In the Evening by the Moonlight in Dear Old Tennessee" is a 1914 song by Keithley and Thompson. The sheet music (Chicago: Frank K. Root) features a large color portrait of Baggot. The song narrator praises the moonlight in Tennessee "when I told you that I loved you."

Eclipse Motion Picture Music Folio is a 1915 song folio compiled by Arthur Lange. This songbook, published in Philadelphia by Eclipse Publishing, features a large photo of Baggot. It contains fifty songs and tunes to be played with movies.

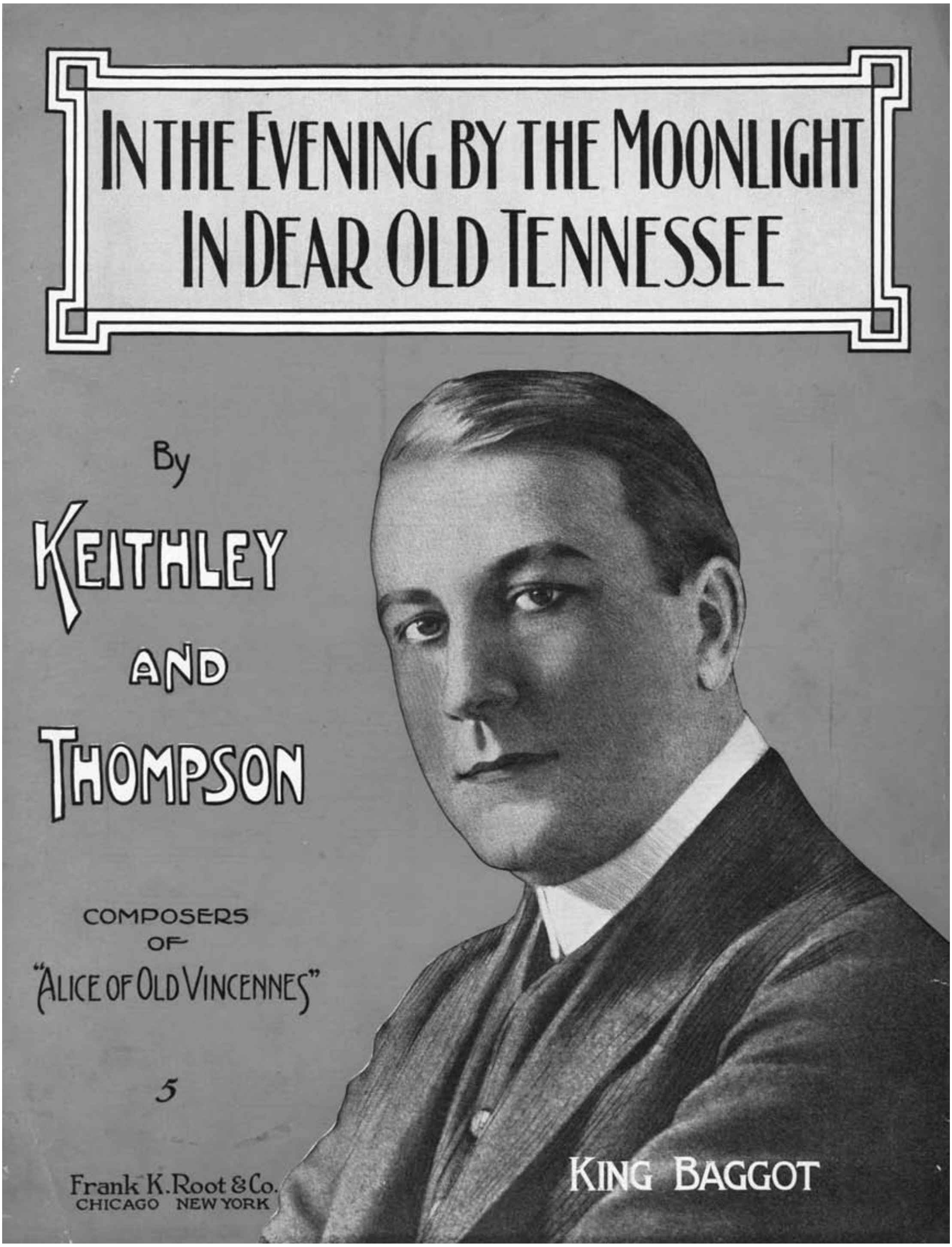
Josephine Baker

Josephine Baker (1906–1975), who was born in a St. Louis slum, started her dancing career in the streets but it was in Paris that she became world famous, especially for her erotic banana dance. Her film career was a sidelight but she had international success with *Siren of the Tropics* (1927), *Zouzou* (1934) and *Princess Tam Tam* (1935).

Siren of the Tropics, a 1927 French film (original title: *La sirène des tropiques*), included the American song "Love for a Day," by Joe Jordan and Porter Grainger. Baker plays beautiful Papitou, an Antilles native who helps a French engineer thwart a plot against him. The film, directed by Henri Étiévant and Maris Nalpas, had international distribution on the strength of Baker's per-


AN EXCELLENT FOX-TROT, SELECTED BY PRINCESS MARY AND PLAYED AT HER WEDDING BALL, LONDON, FEBRUARY 28, 1922.
THE SHEIK
OF ARABY
Words by
HARRY B. SMITH &
FRANCIS WHEELER.
Music by
TED SNYDER.
L. Reach
3 Bowen St
Napier
Specially introduced in the Paramount Production and Fifth Union Theatres Extended Season Attraction,
"THE SHEIK"
Featuring
AGNES AYRES
and
RUDOLPH VALENTINO
at the Globe Theatre
and Sung by
MR FRANK CHARLTON.
5
LARGEST MUSIC STORES IN AUSTRALIA
J. ALBERT & SON
137-139 KING ST SYDNEY
BOOMERANG HOUSE
PRICE 2/- NET.
PUBLISHED BY ALBERT & SON.
Sydney, London, New York
PUBLISHERS OF
SMALLWOOD'S PIANO TUTOR
"Learn Without Practice"
WATERSON, BERLIN & SNYDER Co
New York
This Song includes Special Ukulele Accompaniment

Agnes Ayres: sheet music for ***The Sheik***


IN THE EVENING BY THE MOONLIGHT
IN DEAR OLD TENNESSEE
By
KEITHLEY
AND
THOMPSON
COMPOSERS
OF
"ALICE OF OLD VINCENNES"
5
Frank K. Root & Co.
CHICAGO NEW YORK
KING BAGGOT

King Baggot: sheet music for "In the Evening by the Moonlight"

formance. The song was published in America by Mills with Baker pictured on the sheet music cover.

Betty Balfour

Betty Balfour (1903–1978) was the top female star of the British cinema in the 1920s, the cheerfully pert star of George Pearson's *Squibs* series and Louis Mercanton's *Cinders*. She was equally popular in France and Germany, where she also made films, but she never became widely known in America.

Cinders, a 1926 British film, included the song "Cinders" by Billy Sunday and Roy York. Balfour plays Cinders, a maid in a Nice hotel, who saves the owner from blackmail. The sheet music (London: Worton David) says the song was "inspired by the famous film star Miss Betty Balfour in W. and F's screen classic *Cinders*" and features her in three photos. The song says Cinders is all alone, an outcast that nobody wants.

Monte Carlo, a 1926 French film (original title: *La petite bonne du palace*) distributed in England by Gaumont, included the song "Monte Carlo" by Harry Kerry (words) and Chris Schonberg and Laverne Lindsay (music). The sheet music (London: Laurence Wright) pictures star Betty Balfour. Louis Mercanton directed. The film was distributed in America with the title *Prodigals of Monte Carlo*.

Mabel Ballin

Mabel Ballin (1887–1958) worked in the cinema from 1917 to 1925 but never became a major star. Her most talked about film was the infamous 1923 *Vanity Fair* in which she played Becky Sharp under the direction of husband Hugo Ballin. The *Variety* critic called it a "consummate piece of butchery of a masterpiece," noting that he had never "heard so great a volume of voiced condemnation come from an audience during the screening of a picture." He said the film "should have been titled *A Continuous Close-up of Mabel Ballin in Many Reels*." Unfortunately (or perhaps fortunately) this film is lost.

The White Heather, a 1919 Famous Players–Lasky/Paramount-Artcraft film, featured the theme song "The White Heather" by Charles A. Snyder (words) and Alfred L. Haase and J. Fred Coots (music). Ballin plays a woman secretly married to a Scottish lord. The proof is a marriage certificate in a sunken yacht named *The White Heather*. The sheet music (Chicago: McKinley Music) pictures Ballin with Ralph Graves who is giving her a sprig of white heather. The song says, "I give you this sprig of bonnie heather" which "means love." The film was famous at the time for its undersea photography.

Monty Banks

Monty Banks (1897–1950) was an Italian who began acting in comedy films for Triangle in 1914 under his birth name of Mario Bianchi and then won a featured role in the 1916 serial *The Purple Mask*. As Monty Banks he began to produce his own comedy features in the 1920s. When the silent era ended he moved to England where he married Gracie Fields and directed some of her films.

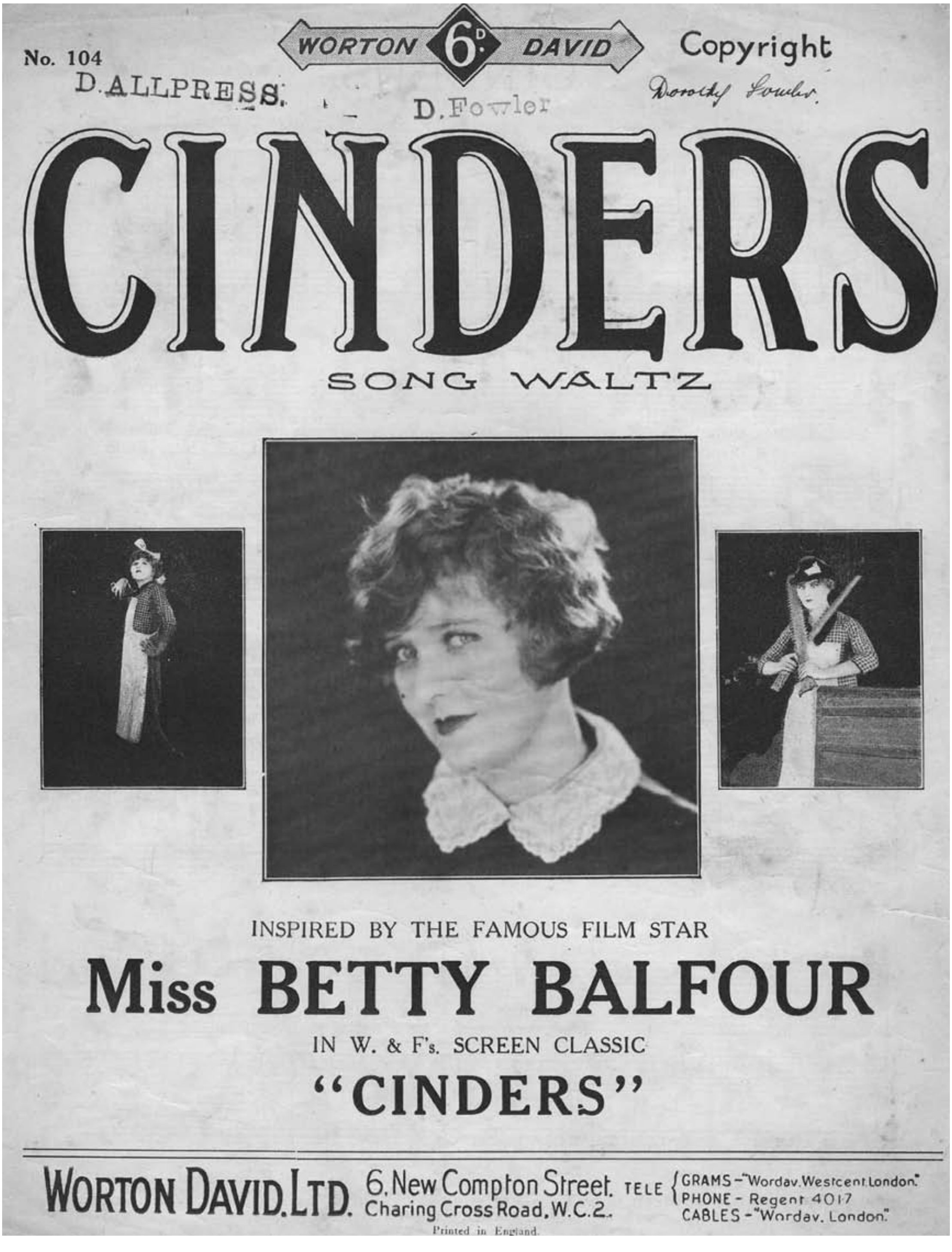
Horse Shoes, a 1927 Monty Banks Enterprises/Pathé film, included the song "Horse Shoes" by Victor Prospero (words) and Menlo Mayfield (music). Banks plays a lawyer who helps Jean Arthur's father win a court case while he woos her. The sheet music (New York: Alfred) pictures Banks. The "horse shoe" of the title is a watermark on a will. Clyde Bruckman directed and Banks wrote the screenplay.

Vilma Banky

Vilma Banky (1902–1991) was brought to Hollywood from Europe by Samuel Goldwyn and soon won fame as one of the sexiest stars on the screen. She is best remembered today for starring opposite Rudolph Valentino in *The Eagle* and *Son of the Sheik*. In Stephen Sondheim's song "In the Movies," a woman compares the plot of *Son of the Sheik* to real life. She says the movie has Vilma Banky, sand, hanky panky and kidnapping by a sheik, but in real life you have to pay the rent.

The Eagle, a 1925 Art Finance/UA film includes two songs, "You, My Love" by Dailey Paskman (words) and Bert Reisfeld (music) and "Eagle Overture" by Lee Erwin (music). Banky plays Russian beauty Mascha, the daughter of a man Rudolph Valentino wants to kill. He changes his mind after seeing her.

The Son of the Sheik, a 1926 Feature Productions/UA film, includes three songs. Banky plays an exotic dancer loved by a sheik's son (Rudolph Valentino). The sheet music for "That Night in Araby" by Ted Snyder (music) and Billy Rose



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Miss BETTY BALFOUR

IN W. & F's. SCREEN CLASSIC

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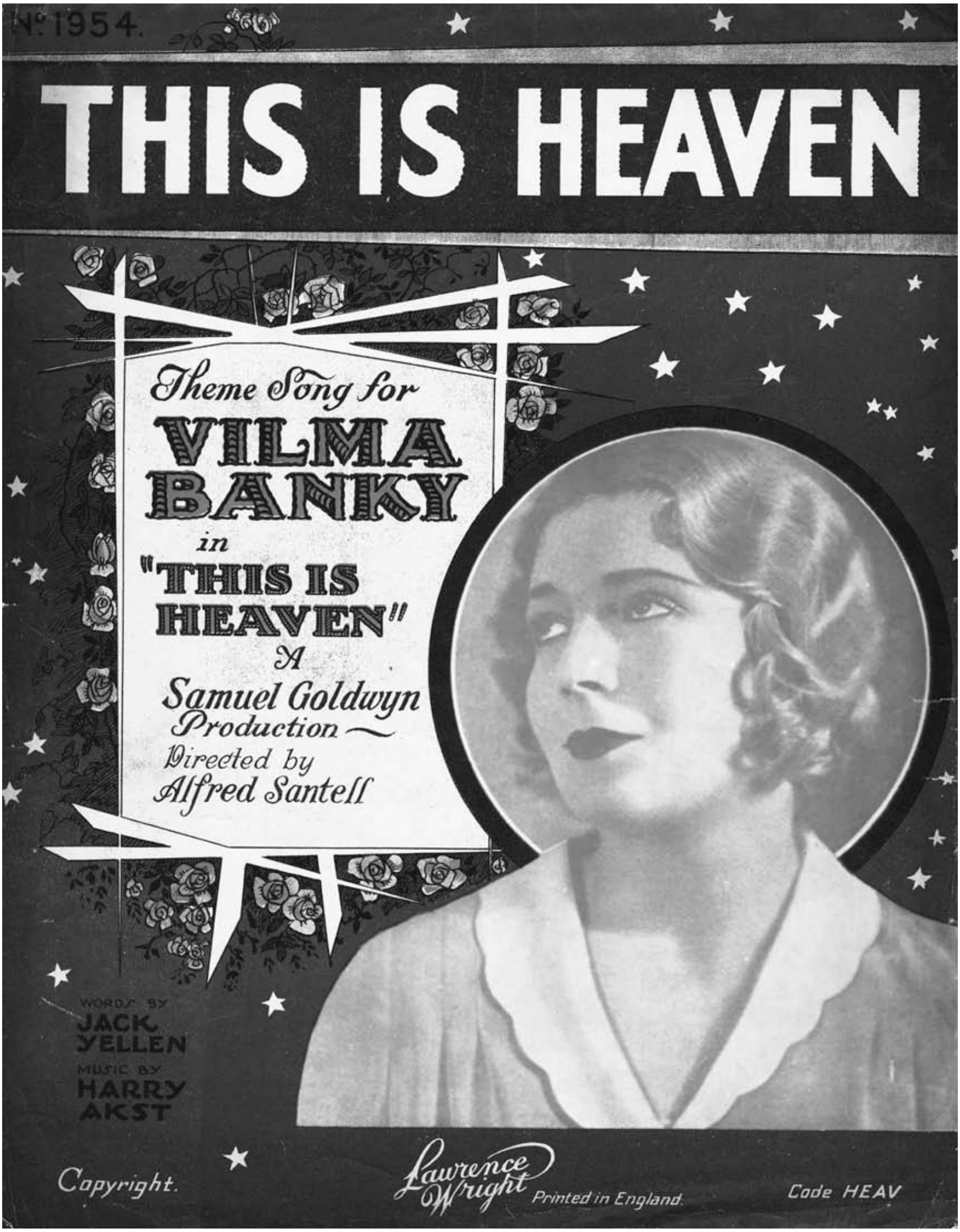
Betty Balfour: sheet music for *Cinders*


No. 1954.
THIS IS HEAVEN
Theme Song for
VILMA BANKY
in
"THIS IS HEAVEN"
A
Samuel Goldwyn
Production
Directed by
Alfred Santell
WORDS BY
JACK YELLEN
MUSIC BY
HARRY AKST
Copyright.
Lawrence Wright
Printed in England.
Code HEAV

Vilma Banky: sheet music for *This Is Heaven*

(words), published in New York by Waterson and in London by Feldman, pictures Valentino and Banky, and says the song was inspired by their photoplay. The song is narrated by a man remembering his night of love in Araby and how her "harem eyes" made a slave of him. The sheet music (New York: Chilton) for "Son of the Sheik" by Edwin Powell (words) and Miro Mosay (music) pictures Banky in exotic dancing costume and Valentino in sheik costume. The sheet music (New York: Mills) for "One Arabian Night" by James Bradford, Art Gutman and Art Jones also pictures the pair.

The Night of Love, a 1927 Goldwyn film, features the theme song "The Night of Love" by Vilma Banky. Banky plays a Spanish princess who falls in love with a gypsy played by Ronald Colman. The sheet music (New York: Remick; London: Francis, Day and Hunter) shows her holding a bouquet of flowers. The song is about remembering a perfect night of love.

The Magic Flame, a 1927 Goldwyn film, includes "The Magic Flame" by Sigmund Spaeth, adapted from Toselli's "Serenade." Banky plays a circus aerial star in love with a clown (Ronald Colman) but hotly pursued by a prince. The sheet music (Boston: Boston Music) pictures Banky on a trapeze, serenaded by Colman, and says the song is the "featured theme of the notable Samuel Goldwyn motion picture *The Magic Flame* directed by Henry King co-starring Ronald Colman and Vilma Banky." The song praises the magic flame of love.

Two Lovers, a 1928 Goldwyn film, includes two songs. Banky plays Spanish aristocrat Lenora who is forced to marry the Belgian (Ronald Colman) who killed her Spanish sweetheart. The sheet music (New York: Feist) for "Lenora," by L. Wolfe Gilbert (words) and Hugo Riesenfeld (music), pictures Banky. The song is a hymn of praise for Lenora. The sheet music (Chicago: Forster) for "Grieving," by Wayland Axtell, pictures Banky looking sad. The song is about a woman grieving for her lost love.

The Awakening, a 1928 Goldwyn/UA film, includes the song "Marie" by Irving Berlin. Banky plays Marie, a French peasant in love with a German soldier during World War I. The sheet music (New York: Irving Berlin; London: Francis, Day and Hunter) pictures Banky and says that "Marie" is the film's theme song. The song says that Marie will find that romance is not easy. The film is silent but it has a music track.

This Is Heaven, a 1929 Goldwyn film with the song "This Is Heaven," with words by Jack Yellen and music by Harry Akst. The sheet music portrays Banky, who plays a sexy Hungarian immigrant in love with a millionaire who she believes to be a poor chauffeur. The movie was released in silent and sound versions, with the song on the soundtrack.

Theda Bara

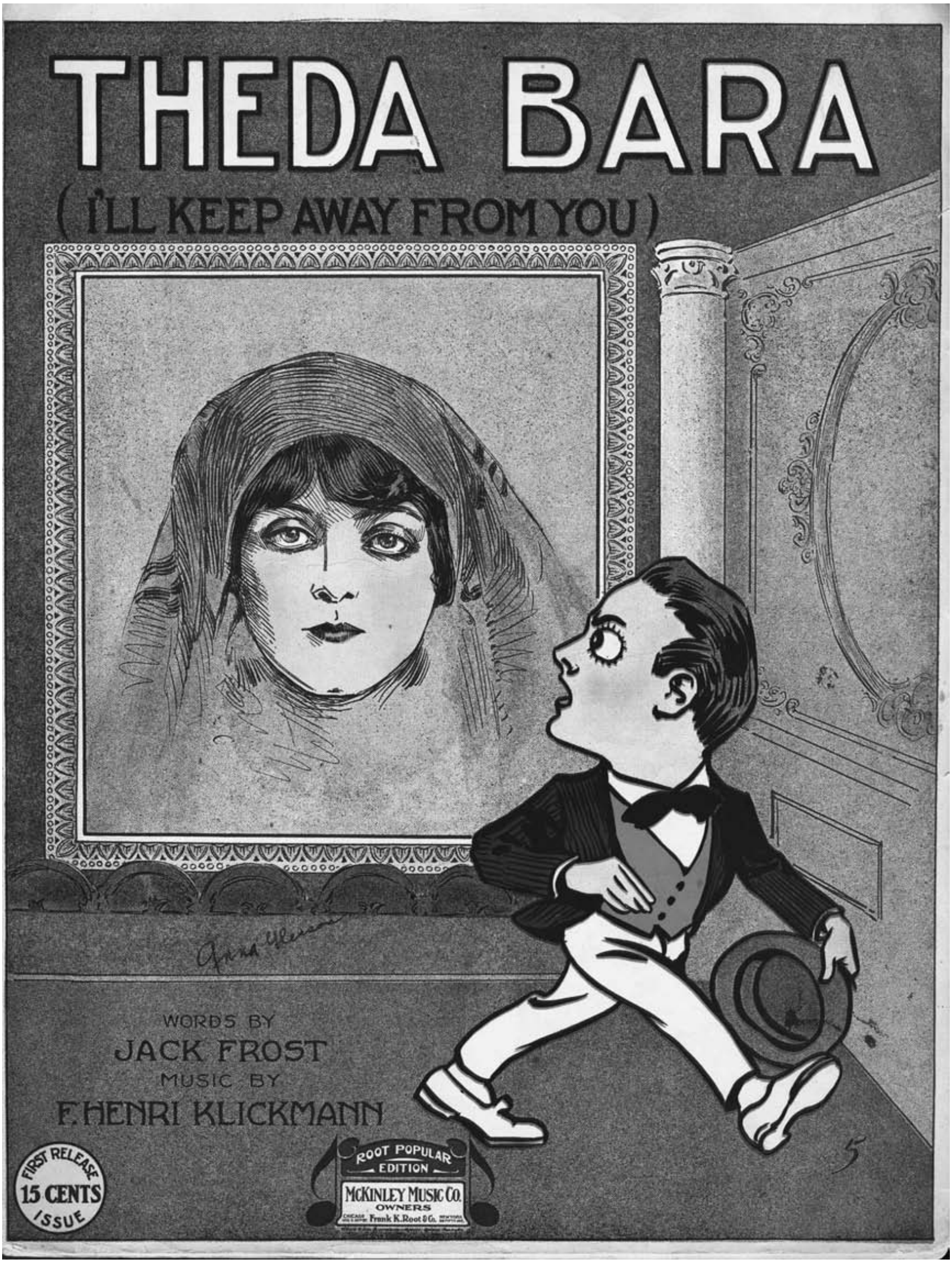
Theda Bara (1890–1955), the screen's first great femme fatale, propagated the idea of the man-stealing "vamp" (vampire) with her 1915 movie *A Fool There Was*. Vamps and vamping tickled the fancy of the public so quickly that three songs about Bara were published in 1916 and songwriters immediately began creating "vamp" songs. Bara was a top star for the Fox studio for several years and her eyes glare out from numerous song sheets.

"A Fool There Was" is a 1913 song by Alexander Dubin and Gustav Benkhart. This song was published two years before the Theda Bara film and references the 1909 source play by Porter Emerson Browne. The sheet music pictures Robert Hilliard, who played the vamp's victim but there is no mention of Katherine Kaelred who portrayed the vamp.

"Theda Bara (I'll Keep Away from You)" is a 1916 song by Jack Frost (words) and F. Henry Klickman (music). The sheet music (Chicago: McKinley) shows Bara's face on a movie screen staring hypnotically as a man runs out of the theater. The song says: "I've just learned why many men leave home / and what turned the sunshine into gloam / Someone on the photoplay screen / broke a heart in every scene, / Vampire Queen with passions dream / Theda Bara, Theda Bara."

"Since Sarah Saw Theda Bara," a 1916 song by Alex Gerber (words) and Harry Jentes (music), describes the influence of Bara on a moviegoer who emulates Bara by rolling her eyes and wiggling like a snake. Men fall at her feet and she has sweethearts by the score. The sheet music (New York: Leo Feist) shows Sarah studying her own vampish pose in a full-length mirror and people watching a movie with Bara in the same pose.

"Meet Me at the Movie Ball" is a 1916 song by Grace Cunard that opens with the line "I've got to see Miss Theda B do a Vampire dance." It was arranged and published by Ed R. Wagner and


THEDA BARA
(I'LL KEEP AWAY FROM YOU)
WORDS BY
JACK FROST
MUSIC BY
F. HENRI KLICKMANN
FIRST RELEASE
15 CENTS
ISSUE
ROOT POPULAR EDITION
McKINLEY MUSIC CO.
OWNERS
Frank K. Root & Co.
5

Theda Bara: sheet music for "Theda Bara I'll Keep Away from You"

Eyre Powell and is dedicated to the Hollywood Photoplayers' Club.

"In the City of Broken Hearts" is a 1916 song by Edgar Allen. The sheet music (New York: Maurice Richmond) features a photo of Bara staring out hypnotically "by special permission of the Fox Film Corp." The song begins, "Down in the city of Broken Heart / Where ev'ry one plays a diff'rent part / Maybe you'll find her ere its too late."

"I've Lost You So Why Should I Care" is a 1916 song by Richard Howard. The sheet music (Boston: Daly) pictures Bara once again staring out hypnotically. The song says, "Oh why should I care what becomes of me now / I had nothing to live for, but you / Oh, why should I care if I fall by the way / When I know that no longer you're true."

"Just Because She Comes from a One-Horse Town" is a 1916 song by Richard Howard, with Theda Bara pictured on the sheet-music cover.

Cleopatra, a 1917 Fox film, includes the song "In Egypt" by Tom Hill. The sheet music shows a scene from the film with Bara in her throne room as the Queen of Egypt. The plot combines elements from Shakespeare's *Antony and Cleopatra* with the French play *Cléopâtre* by Victorien Sardou and Émile Moreau. This is a lost film.

"There's Egypt in Your Dreamy Eyes," a 1917 song by Fleta Jan Brown (words) and Herbert Spencer (music), was created to cash in on the success of Bara in *Cleopatra* and the Egypt song listed above. The sheet music (New York: Remick) does not mention Bara but the cover features a painting of a woman who resembles her.

"When That Vampire Rolled Her Vampy Eyes at Me" is a 1917 song by Lee Johnson. The sheet music (Los Angeles: Lee Johnson) says the song is "respectfully dedicated to Theda Bara, America's fascinating vampire Queen." This was the beginning of the rage for vamp songs inspired by Bara's screen persona.

"The Baby Vampire," a 1917 song by Harry B. Smith (words) and Jerome Kern (music) was created for the stage musical *Love o' Mike*. If you cross a sexy baby with a vamp, you end up with a creature like this, according to this song. The "Mike" of the title is a movie fan.

"The Vampire Maid," a 1917 song by James Byrnes (music) and Bide Dudly and John Godrey (words), was created for the musical revue *Odds and Ends of 1917*.

"Come Out of the Kitchen, Mary Ann" is a 1917 song about a kitchen maid who falls asleep washing the dishes and dreams that a fairy comes to her singing, "Come out of the kitchen, Mary Ann, / Why waste your time cooking Irish stew / When Mary Pickford and Theda Bara / Will step aside for you." The song, by James Kendis and Charles Bayha, was written for the Broadway musical *Have a Heart*.

"I'm a Vampire" and "He Stole the Heart of a Vamp" were written by Richard Rodgers to lyrics by Ralph E. Engelsman for the 1917 musical *One Minute Please*. They were presented at the Plaza Hotel on December 29, 1917.

"Soon We'll All Be Seen upon the Screen," a 1918 song, says that everyone wants to get into the movies. "When the Vampire gets you frantic or when Chaplin cuts an antic, then you desire some director to hire you to act on the screen." Rennold Wolf and Louis A. Hirsch wrote the song for the Broadway musical *The Rainbow Girl*.

"Oh, You Vampire Girls," a 1918 song by Harold Atteridge (words) and Sigmund Romberg and Jean Schwartz (music), was used in the New York revue *The Passing Show of 1918*. The sheet music (New York: Remick) pictures a dancing girl. The song says, "Broadway vamps thrill me with strange feelings / Eyes full of dark mascara / Each one a campy Theda Bara."

The Siren's Song, a 1919 Fox film, includes "The Siren's Song" by Roy Turk (words) and Ray Perkins (music). Bara plays a French girl who becomes a singing star but loses her voice after singing too strenuously for World War I soldiers. The sheet music (New York: Waterson, Berlin and Snyder) says the song is "dedicated to Theda Bara in the Theda Bara super-production *The Siren's Song* produced by the Fox Film Corporation," and it features her photo.

Kathleen Mavourneen, a 1919 Fox film, includes the song "Kathleen Mavourneen" by Will Heelan (words) and Albert Von Tilzer (music). Bara plays an Irish peasant who attracts the attention of squire Marc McDermott who tries to force her to marry him. The sheet music (New York: Broadway Music) pictures Bara. The film was said to have been inspired by the original "Kathleen Mavourneen" song, composed in 1840 by Anne Crawford (words) and Frederick Nicholls Crouch (music).

"The Vamp," a 1919 hit song by Byron Gay, was played by dance bands well into the 1930s. The catchy lyrics say, "Everybody do the vamp / Vamp until you get a cramp, / Grab your tootsie, hold her tight ... / Vamp all night and day / Keep vamping till you vamp your cares away." Odette Myrtil performed this lively number on stage in André Charlot's London musical revue *Bran Pie* and it was recorded by Billy Murray, Harry MacDonough, Joseph C. Smith's Orchestra, Irving and Jack Kaufman, the Waldorf-Astoria Dance Orchestra and the Novelty Five. Henry Busse's orchestra was still playing it in 1937. The American sheet music was published by Leo Feist, the English sheet music by Francis, Day and Hunter.

"Since Little Baby Brother Became a Movie Star," a 1919 song by Cole Porter, was used in the Broadway revue *Hitchy-Koo of 1919*. Its lyrics say that baby brother is earning so much money as a movie star that Theda Bara would be shocked if she knew.

"Vamp a Little Lady"/"Baby Vampire Land," 1919 songs by Jean Schwarz (music) and Alfred Bryan (words), were created for the Broadway revue *Shubert Gaieties of 1919*.

"Dance Vampire," a 1919 song by Sigmund Romberg (music) and Frederic Arnold Kummer (words), were featured in the Broadway musical *Magic Melody*.

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (words) and Joseph H. Santley (music). Bara is portrayed as a vamping terror at a party attended by Hollywood stars.

"The Syncopated Vamp," a 1920 song by Irving Berlin, features a vamp who flirts with her shoulders as well as her eyes. It was written for *The Ziegfeld Follies of 1920*.

"I'm a Vamp from East Broadway" is a 1920 song in which the vamp goes ethnic. The song was created by Harry Ruby and Bert Kalmar for *The Ziegfeld Follies of 1920*.

"Laughing Vamp" is a 1920 song by the Associated Music Writers of America. It says "You've heard about the dreadful vampires of today / They will vamp you, vamp you till they steal your heart away / But a brand new Vamp is in the air / the Laughing Vamp."

"The Blue Flame" is a 1920 song by W. Frederic Peters (music) and Ballard Macdonald (words). The sheet music (New York: Shapiro Bernstein) shows Bara in an elaborate gold dress. It says, "A. H. Woods presents Theda Bara (herself) in the spoken drama *The Blue Flame* by George V. Hobart and John Willard founded on the play by Leta Vance Nicolson."

"Baby Vampire," a 1921 song by Jean Schwartz and Lew Pollack (music) and Harold Atteridge (lyrics), was created for the Broadway revue *The Mimic World of 1921*.

"Vamping Rose" is a 1921 song by Bert Hanlon and Ben Ryan (words) and Violinsky and Ira Schuster (music). Its lyrics say, "There's a certain girlie, she's a Ghetto queen / Dresses fancy on Delancey Street, she rules supreme / How she grabs the fellows anytime they meet / She looks like Theda Bara, all except for her feet."

"Vamping a Co-Ed" is a 1923 song by Claude Hopkins. Theda Bara's influence is shown to have extended to the college campus in this song.

"Vamp Your Man"/"Don't Let Anybody Vamp Your Man": These 1925 songs by Sigmund Romberg (music) and Arthur Wimperis (words) were used in the Broadway musical *Louis the 14th*.

Chester Barnett

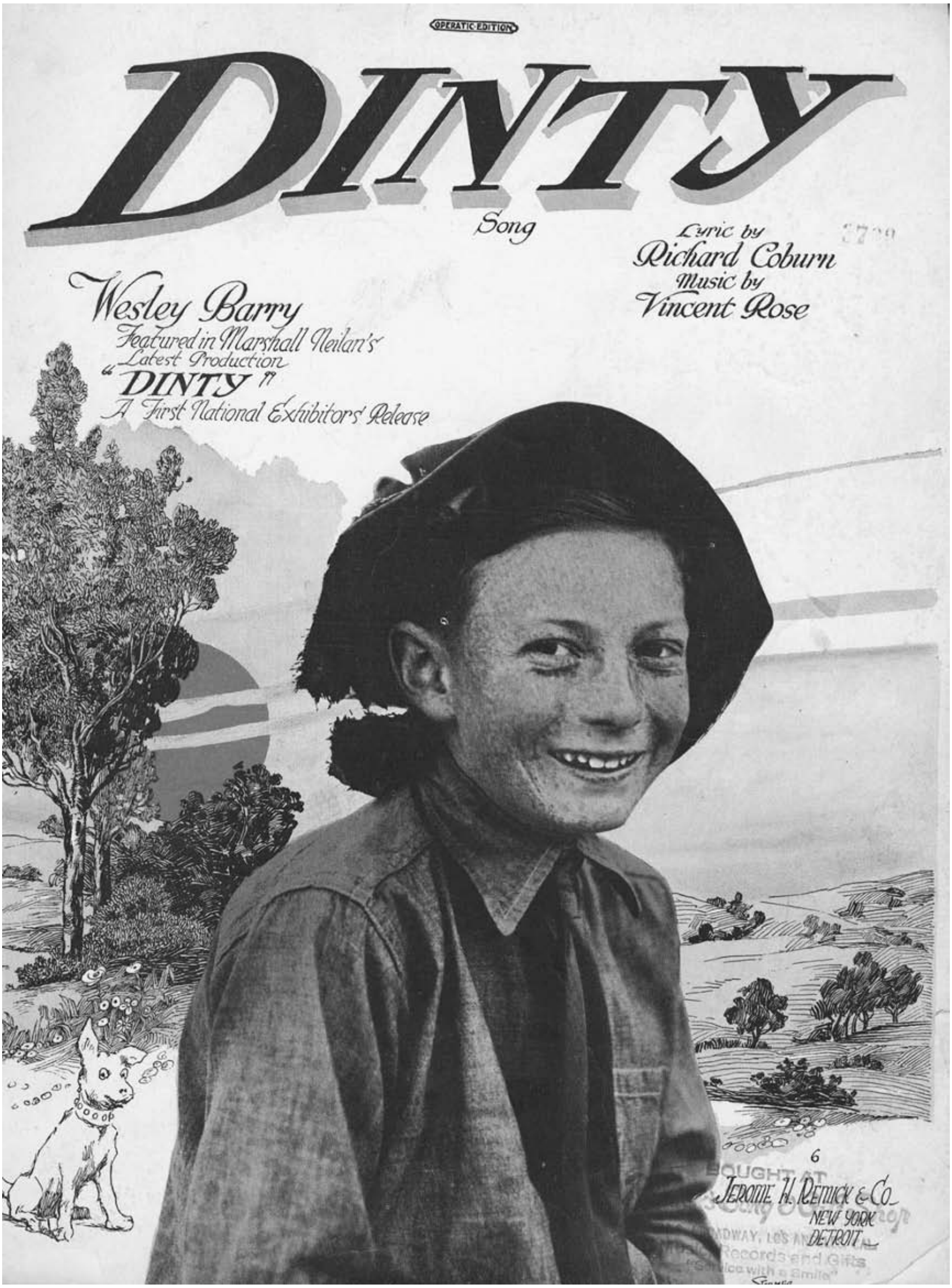
Chester Barnett (1885–1947) made over 170 silent films, starting with two-reelers in 1912. He was never a top star but he did get to play Marcel in *La Vie de Boheme* (1916) opposite Zena Keefe's Musette. He starred in two films for the Williamson Submarine company, which pioneered undersea photography, but quit in 1920 after making *Girl of the Sea* which featured an unfriendly giant octopus.

The Submarine Eye, a 1917 Williamson Submarine Corp./J. Ernest Williamson film included the song "Fourteen Fathoms Deep" by M. L. Lake. Barnett discovers a treasure chest at the bottom of the sea but then gets trapped while trying to retrieve it. The sheet music (New York: Fischer) features an underwater scene with Barnett.

Wesley Barry

Wesley Barry (1907–1994) began as a child star in the silent era, appearing in over thirty movies, including three with Mary Pickford. His notable silent movies include *Dinty, School Days, Penrod* and *The Country Kid*.

Dinty, a 1920 First National film, included the song "Dinty" by Richard Coburn (words) and Vincent Rose (music). Barry plays an orphan newsboy in San Francisco who helps rescue the kidnapped daughter of a judge who then adopts him. The sheet music (New York: Jerome H. Remick) pictures Barry with torn hat and toothy smile in a country landscape. The song is narrated by Dinty's deceased mother who has been keep-


OPERATIC EDITION
DINTY
Song
Lyric by
Richard Coburn
Music by
Vincent Rose
Wesley Barry
Featured in Marshall Neilan's
Latest Production
"DINTY"
A First National Exhibitors' Release
6
BOUGHT AT
Jerome H. Remick & Co.
New York
Detroit
Records and Gifts
"Service with a Smile"

Wesley Barry: sheet music for *Dinty*

ing watch over him and is glad someone will now be taking care of him.

School Days, a 1921 Warner Bros. film, included the song "School Days, or When We Were a Couple of Kids" by Will Cobb and Gus Edwards. Barry plays a country boy who is able to attend an elite school because of a wealthy patron. He doesn't like it. The sheet music (New York: Gus Edwards) pictures Barry and says that the song is featured in the film.

Penrod, a 1922 Marshall Neilan/Associated First National film, includes "Penrod Song" by Bruce Bundy and Fran Egan (words and music). Barry plays Penrod, a young troublemaker in a small town who heads a gang of like-minded kids. The sheet music (New York: Mark) pictures Barry in the film. The film, based on a play by Booth Tarkington, was directed by Marshall Neilan.

The Country Kid, a 1923 Warner Bros. film includes the theme song "That Old Gang of Mine" by Ray Henderson (music) and Billy Rose and Mort Dixon (words). Barry plays a boy who runs a farm left to him by his father, while taking care of his younger brothers. The sheet music (New York: Irving Berlin) pictures Barry in four scenes from the film. The song, introduced in the *Ziegfeld Follies of 1923*, has become popular with barbershop quartets.

Barrymore, Ethel

Ethel Barrymore (1879–1959), sister to John and Lionel, began acting in films in 1914 after she had become famous on stage. She starred in fourteen silent movies beginning with *The Nightingale* which was written especially for her. Several of her movies were based on plays in which she had starred on Broadway, including *Lady Frederick* (1917).

"Lady Frederick" is a song by George J. Trinkaus. The sheet music features a portrait of Barrymore in a large hat as Lady Frederick. The song was sold in connection with the 1908 Broadway staging of the Somerset Maughan play and again with the 1917 Metro film adaptation, both starring Barrymore as Lady Frederick.

John Barrymore

John Barrymore (1882–1942) was the major star of the Barrymore clan in the silent era, a great romantic hero and the protagonist of the first important film with a music soundtrack. He began making films in 1913 and was especially admired in *Dr. Jekyll and Mr. Hyde* (1920), *The Sea Beast* (1926) and *Don Juan* (1926). In later years he was as famous for his drinking as for his acting.

The Jest, a 1919 stage play, included the song "Madrigal of May" by Maurice Nitke. The sheet music (New York: Stern) pictures Barrymore in medieval costume. He sang the song in the play which never made it to the screen.

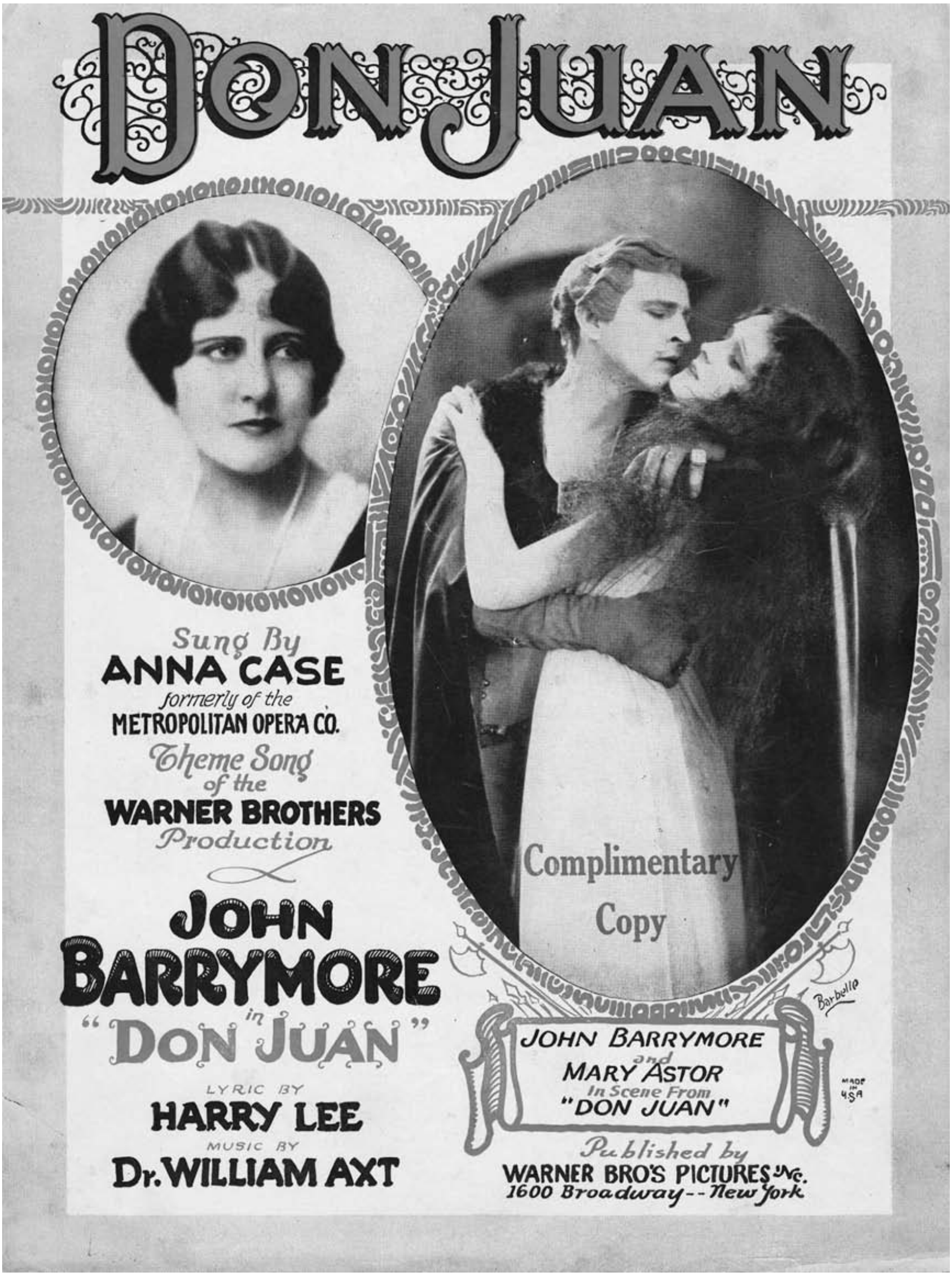
Beau Brummell, a 1924 Warner Bros. film, included "Beau Brummell Minuet" by Francis Young. The sheet music (New York: Carl Fischer) says it was "used as the musical theme for the Warner Brothers presentation" and is dedicated to John Barrymore. Barrymore plays British Army officer George Brummell who becomes a "beau" and lead a reckless life after his sweetheart (Mary Astor) is forced to marry another man.

"The Movies" is a 1925 song by Lorenz Hart and Richard Rodgers. Young women want to use their looks to be more popular than John Barrymore, according to this song in the Broadway revue *The Garrick Gaieties.*

Don Juan, a 1926 Warner Bros. film, includes the song "Don Juan" by Harry Lee (words) and William Axt (music). The sheet music (New York: Warner Bros.) says it is the theme song of the film and sung by Anna Case. It features her portrait and a scene from the film with Barrymore embracing Mary Astor. *Don Juan* is a silent film with a music track and was preceded by a Vitaphone short featuring Case and other opera singers.

Tempest, a 1928 Joseph M. Schenck/UA film, includes the song "Out of the Tempest" by Edward Grossman and Ted Ward. Barrymore plays a peasant in love with a princess (Camilla Horn) who has him imprisoned. Comes the revolution and their roles are reversed. The sheet music (New York: Harms) says it is "dedicated to John Barrymore" and pictures him embracing Horn.

Eternal Love, a 1929 Joseph M. Schenck film, has the theme song "Eternal Love" by Ballard MacDonald, Dave Dreyer and Peter De Rose. The sheet music (New York: Irving Berlin) pictures Barrymore and Camilla Horn in the film. They play lovers in a Swiss mountain village who prefer to die rather than be separated. The film has a music track and sound effects but no dialogue. Audiences considered it a silent film and rejected it as the talkie craze boomed.


DON JUAN
Sung By
ANNA CASE
formerly of the
METROPOLITAN OPERA CO.
Theme Song
of the
WARNER BROTHERS
Production
JOHN
BARRYMORE
in
"DON JUAN"
LYRIC BY
HARRY LEE
MUSIC BY
Dr. WILLIAM AXT
Complimentary
Copy
Barbelle
JOHN BARRYMORE
and
MARY ASTOR
In Scene From
"DON JUAN"
MADE IN USA
Published by
WARNER BRO'S PICTURES INC.
1600 Broadway -- New York

John Barrymore: sheet music for *Don Juan*

Lionel Barrymore

Lionel Barrymore (1878–1954) had an incredible movie career stretching from 1908 to 1953, including more than 140 silent films. He appeared in early D. W. Griffith films like *The Musketeers of Pig Alley* (1912*),* starred opposite Pearl White in the 1915 serial *The Romance of Elaine*, and was featured in classics like Griffith's *America*, Fred Niblo's *The Temptress* and Raoul Walsh's *Sadie Thompson.*

The Eternal City is a 1923 Madison/First National film that includes the song "The Eternal City of Dreams" by Gus Kahn (words) and Teddy Fiorita (music). Barrymore plays a baron who is the secret leader of the Communist Party in Italy. The sheet music (New York: Jerome H. Remick) says the song was "featured in the George Fitzmaurice production, First National attraction, presented by Samuel Goldwyn" and pictures Barrymore and Barbara La Marr with a pair of white dogs. The film, based on a novel by Hall Caine and directed by George Fitzmaurice, presents a sympathetic portrait of Italian Fascism built around a love story. It ends with Mussolini and the king reviewing troops from a Rome balcony. The song is about love in the eternal city of Rome.

The Enemies of Women, a 1923 Cosmopolitan/Goldwyn film, includes "Enemies of Women Themes" by William Peters. Barrymore plays a Russian prince who flees to Paris with his lover (Alma Rubens) after a duel. When they break up, he forms a group called "Enemies of Women." The sheet music (New York: Richmond) features a drawing of a duel. Alan Crosland directed the film based on a novel by Vicente Blasco-Ibáñez.

Decameron Nights is a 1924 British /German film that includes the song "Decameron Nights" by William Hellmore. The sheet music (London: Laurence Wright) shows a crowd hailing an illuminated image of a woman. The film, based on a story in Boccaccio's *Decameron*, stars Barrymore as Saladin's son, Ivy Duke as the princess Barrymore loves and Werner Krauss as the Sultan. The song says life is a story that has been told in the past. The film was shot in Germany with an English director (Herbert Wilcox) and German, English and American actors.

Richard Barthelmess

Richard Barthelmess (1895–1963), who acted in more than sixty silent films, began with a leading role in the Alla Nazimova film *War Brides* (1916). He was one of the most talented actors to work with D. W. Griffith and starred in four of his finest films, including *Broken Blossoms* and *Way Down East*. He continued to be successful after setting up his own company and making films like *Tol'able David*.

War Brides, a 1916 Selznick antiwar film, includes the song "War Brides" by John C. Calhoun. Barthelmess plays Alla Nazimova's brother who is killed in a war. See Nazimova entry for details.

Just a Song at Twilight is a 1916 Dixie film inspired by the song "Love's Old Sweet Song" (a.k.a. "Just a Song at Twilight") by G. Clifton Bingham and James Lyman Molloy. Barthelmess plays a gardener who falls in love with the daughter of a rich man. The film tells how the love of two men for the same woman goes wrong but then is righted by true love.

Broken Blossoms, a 1919 D. W. Griffith film, includes two songs titled "White Blossoms." Barthelmess plays a Chinese aristocrat who protects fragile Lillian Gish from her brutal father. One song has music by Louis Gottschalk, who wrote the film's score, with lyrics by Robert Edgar Long; its sheet music pictures Barthelmess holding up a doll to Gish. The other "White Blossoms" has music by D. W. Griffith with lyrics by Charles Hanson Towne; its sheet music features a drawing of Barthelmess and Gish in Chinese costume. The songs are laments about past dreams and joys.

Way Down East, a 1920 Griffith film, includes three songs. Barthelmess plays the true love of Lillian Gish who has to rescue her from a frozen river when she is driven out of her home in a snowstorm. See D. W. Griffith entry for more details.

The Love Flower, a 1920 Griffith film, includes the song "Love Flower" by B. G. DeSylva and Irving Caesar (words) and Louis Silvers (music). Barthelmess plays a man who helps South Sea islander Carol Dempster out of a difficult situation. See Griffith entry for more details.

The Idol Dancer, another 1920 Griffith film, includes the song "Rainbow Isle" by Betty Bentley (words) and James Casey (music). Barthelmess plays a beachcomber in love with an idol-worshipping, half-caste island girl Clarine Seymour. See Griffith entry for more details.

The Bright Shawl, a 1923 Inspiration film, includes the song "La Clavel" by Katherine Lively. Barthelmess plays an American in Cuba who is loved by dancer Dorothy Gish. See Gish entry for more details.

The Amateur Gentleman, a 1926 First National film, includes the song "M'Lady" by R. B. Salisbury (words) and George Buchanan (music). Barthelmess plays the son of an innkeeper who inherits a fortune and goes to London to try to become a gentleman The sheet music (London: Leonard) pictures Barthelmess with Dorothy Dunbar in the film.

Lina Basquette

Lina Basquette (1907–1994) made twenty-five silent films but her life was far more exciting than her movies according to her thrill-a-minute autobiography. Her films included Cecil B. DeMille's *The Godless Girl* (1929) in which she plays an atheist. Basquette's autobiography tells us that Hitler admired her in the role (and tried to seduce her) and says the film made her famous in the godless Soviet Union.

Show Folks is a 1928 Pathé film with the song "No One But Me (Only Me)" by Billy Stone, Al Koppel, and Charles Weinberg. Basquette and Eddie Quillan play a vaudeville dancing team that splits up after a misunderstanding. The sheet music (New York: Denton and Haskins) pictures an unhappy Basquette listening to Quillan. The song is a duet with each partner bragging how important he or she is. The film is silent, but with a music soundtrack.

Beverly Bayne

Beverly Bayne (1894–1982) teamed with Francis X. Bushman in the 1910s at Essanay and Metro to create the first romantic love team in the movies. They were particularly liked in *Graustark* (1915), *Romeo and Juliet* (1916) and *The Great Secret* (1917). When they got married, they had to keep it secret for fear of lessening fan interest. In the end it did hurt their career.

One Wonderful Night, a 1914 film, includes the waltz "One Wonderful Night" by Uriel Davis. Bayne plays an English lady fleeing from an unwanted marriage to a count. Then she meets and falls in love with dashing American Francis X. Bushman. The sheet music for the song pictures Bayne and Bushman.

Rex Beach

Rex Beach (1877–1949), a favorite author of filmmakers in the silent era, set up his own production company, the Rex Beach Pictures Corporation. His most famous novel is *The Spoilers* which has been filmed four times, twice in the silent era. His story *Big Brother* was filmed by Paramount in 1923 with Tom Moore in the leading role. Over forty films have been based on his stories though he is no longer much in fashion.

The Barrier, a 1916 Rex Beach film, includes "Song of the North" by Louis Weslyn (words) and Frederic Owens Hands and Sol Levy (music). The film is based on Beach's novel *The Barrier*, and the barrier is the Indian blood of the heroine (Marceline Day) that could prevent her marriage to a white man. Lionel Barrymore plays the brutal ship captain who caused her mother's death, Henry B. Walthall is the kindly seaman who raises her and Norman Kerry is the Virginia aristocrat who loves her. The sheet music (New York: Rex Beach Pictures) features a portrait of Beach and a scene from the film.

George Beban

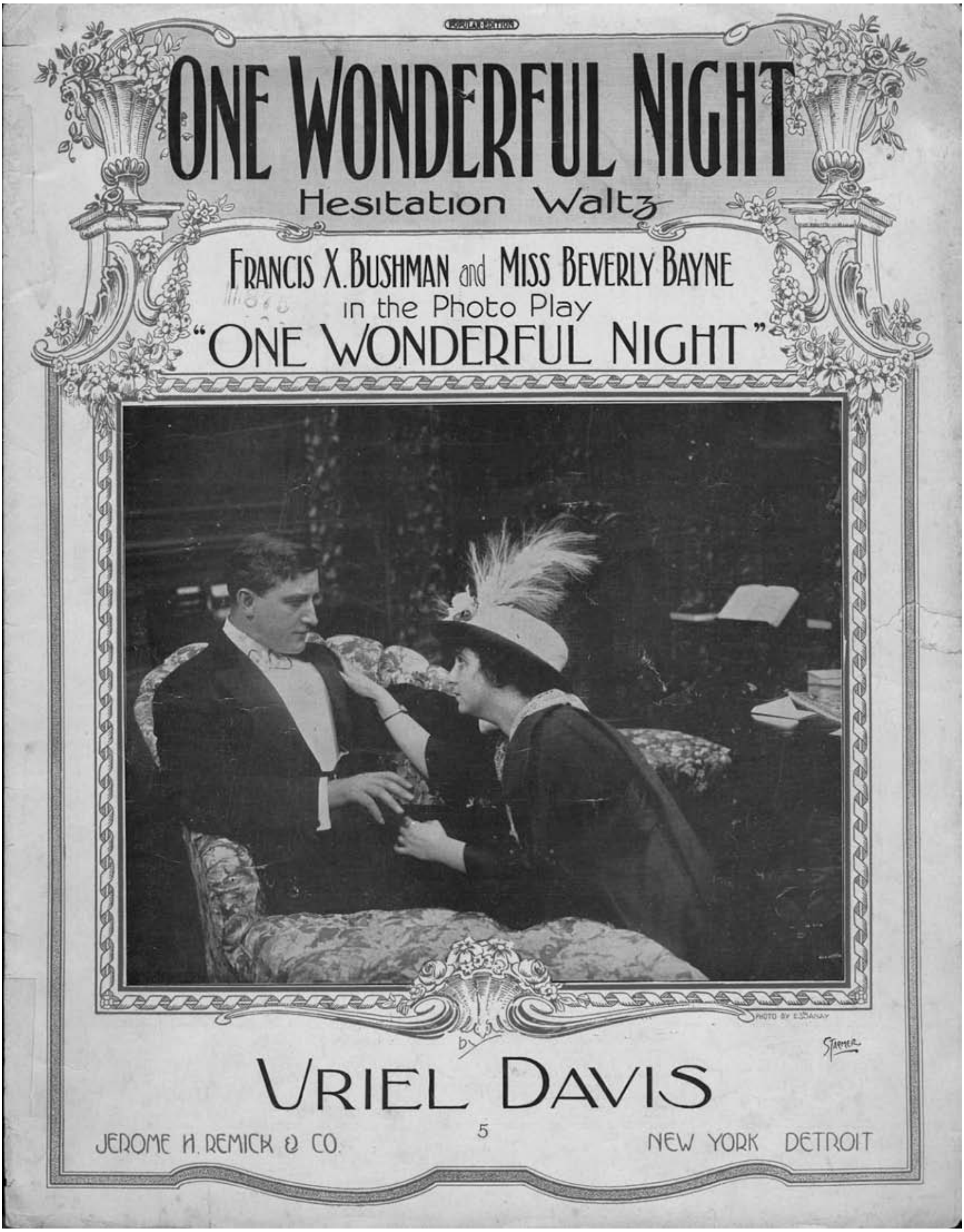
George Beban (1873–1928), an actor/writer/director/producer who began his film career in 1915, was involved in the making of over twenty films. His last was the 1926 *The Loves of Ricardo* which he directed and starred in.

The Sign of the Rose, a 1923 George Beban/American film, includes the song "The Sign of the Rose" by Lew Brown (words) and Leo Edwards (music). Beban wrote, produced and starred in the film based on his play *The Sign of the Rose* which had earlier been filmed by Thomas Ince. It tells a sad story about a hit-and-run death blamed on a poor Italian American who was delivering a Christmas tree. The sheet music (New York: Shapiro Bernstein) pictures Beban.

Barbara Bedford

Barbara Bedford (1903–1981) was never a major star but she acted in more than 180 films, fifty of them in the silent era. She had leading roles in *The Last of the Mohicans* (1920) and *The Spoilers* (1923), and played opposite William S. Hart in *Tumbleweeds* (1925).

Sunshine of Paradise Alley, a 1926 Chadwick Pictures film, includes the song "Sunshine of Paradise Alley" by Walter Ford (words) and John Bratton (music). Bedford plays Sunshine O'Day who, with the help of an iceman and a monkey, saves her tenement home from being torn down.


POPULAR EDITION
ONE WONDERFUL NIGHT
Hesitation Waltz
FRANCIS X. BUSHMAN and MISS BEVERLY BAYNE
in the Photo Play
"ONE WONDERFUL NIGHT"
PHOTO BY ESSANAY
STARMER
by
URIEL DAVIS
5
JEROME H. REMICK & CO.
NEW YORK DETROIT

Beverly Bayne: sheet music for *One Wonderful Night*

The sheet music (New York: Witmark) pictures Bedford.

The Cavalier, a 1928 Tiffany-Stahl film, includes the song "My Cavalier" by R. Meredith Willson (words) and Hugo Riesenfeld (music). Bedford plays a Spanish girl of noble birth in nineteenth-century California who is rescued from a rotten marriage by Richard Talmadge, a masked Zorro-like hero. The sheet music (New York: Bibo) pictures Bedford with Talmadge. The film has a music track.

Wallace Beery

Wallace Beery (1885–1945) got his start at Essanay in 1913 and became a star by crossdressing, playing a Swedish maid in the *Swedie* series. He then moved on to major adventure features with Douglas Fairbanks (he was King Richard in *Robin Hood*), Milton Sills and James Cruze. He became an even bigger star in the sound era.

Beggars of Life, a 1928 Paramount film, includes "Beggars of Life" by J. Keirn Brennan (words) and Karl Hajos (music). Beery plays a hobo who helps fellow hobos Louise Brooks and Richard Arlen, who are on the run from the police. The sheet music (London: Feldman) pictures Beery as a hobo. The film was silent but it had a music track.

Madge Bellamy

Madge Bellamy (1899–1990), who began her acting career on stage, started working in films in 1920. She starred in major movies like *Lorna Doone* (1922) and *The Iron Horse* (1924) but her career faltered at the end of the silent era because of studio problems. She was considered a rebel in Hollywood as she was proud to be known as a leftist, atheist vegetarian.

Lorna Doone, a 1922 First National-Ince film includes the song "Lorna Doone" by Arthur A. Penn (words) and Frederick W. Vanderpool (music). Bellamy plays Lorna Doone, the daughter of a countess who was kidnapped as a baby. She does not discover her noble parentage until she is an adult. The sheet music (New York: Witmark) shows Bellamy in period costume and says the song was "suggested by Maurice Tourneur's picturization of *Lorna Doone* produced at the studios of Thos. H. Ince Corporation with Madge Bellamy in the role of Lorna Doone." The song is a hymn of praise to "sweet Lorna Doone."

The Hottentot, a 1922 Ince/Associated–First National film, includes "The Hottentot Trot" by J. A. Tunbridge and Eric Valentine. In the film, Bellamy mistakes Douglas McLean for a steeplechase jockey and tries to get him to ride her horse. The Hottentot is the racehorse that McLean learns to ride. The sheet music (London: Feldman) pictures Bellamy and McLean.

The Iron Horse, a 1924 Fox film directed by John Ford, includes "March of the Iron Horse" by Erno Rapee. Bellamy plays the daughter of the man in charge of construction of the Union Pacific Railroad, a young woman who loves surveyor George O'Brien. See John Ford entry for more details.

Tula Belle

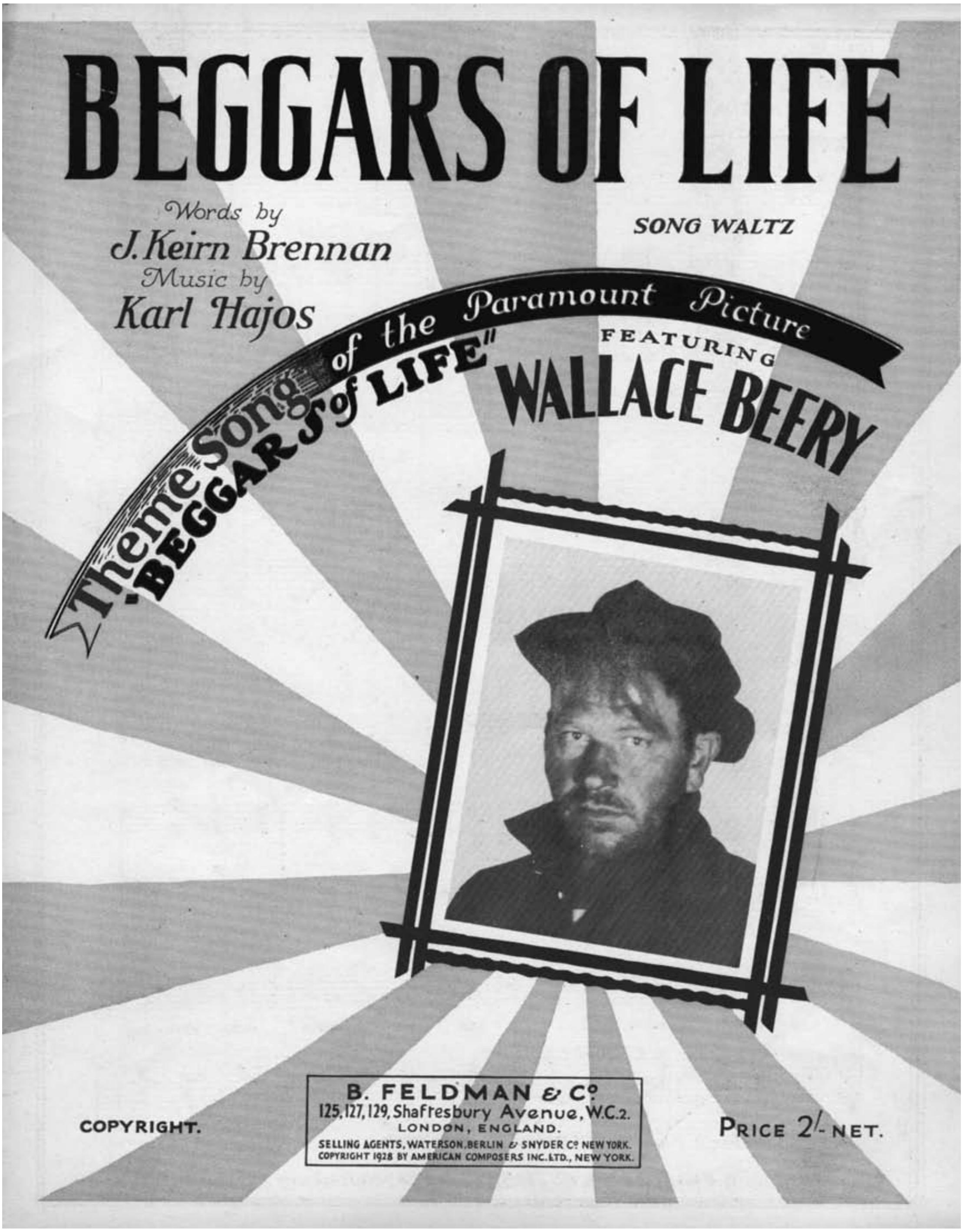
Norwegian-born Tula Belle (1906–1992) made a dozen films in the 1910s as a child actress. Her most famous role was Mytyl in *The Blue Bird* (1918) under the direction of Maurice Tourneur, and she also acted in his adaptation of Ibsen's *The Doll's House* (1918).

The Blue Bird, a 1918 Famous Players–Lasky film, includes "Bluebird, Bring Back My Happiness" by George Graff (words) and Bert Grant (music). The sheet music (New York: Waterson, Berlin and Snyder) features paintings of bluebirds. Maurice Tourneur directed this version of the Maurice Maeterlinck play starring Tula Belle as Mytyl (the role played by Shirley Temple in the 1940 film) and Robin Macdougall as her brother Tyltyl. They are poor children who learn about the Bluebird of Happiness in a dream.

Belle Bennett

Belle Bennett (1891–1932) made over 80 movies in the silent era starting in 1913. She achieved stardom in the 1920s while working for top directors in films like *Stella Dallas, The Way of All Flesh* and *Mother Machree*. She played the French Queen Mother in Douglas Fairbanks swashbuckler *The Iron Mask*. Her career was cut short by cancer.

Stella Dallas, the 1925 Samuel Goldwyn film, includes two songs. In the film, Bennett plays Stella Dallas, a woman who sacrifices everything for the sake of her daughter. The sheet music (New York: Unart) for "Mother Song" by S. L Rothafel and Graham Harris, based on music by Anton Dvorak, pictures Bennett and Lois Moran, who plays her daughter. The sheet music (New


BEGGARS OF LIFE
Words by
J. Keirn Brennan
Music by
Karl Hajos
SONG WALTZ
Theme Song of the Paramount Picture
"BEGGARS of LIFE"
FEATURING
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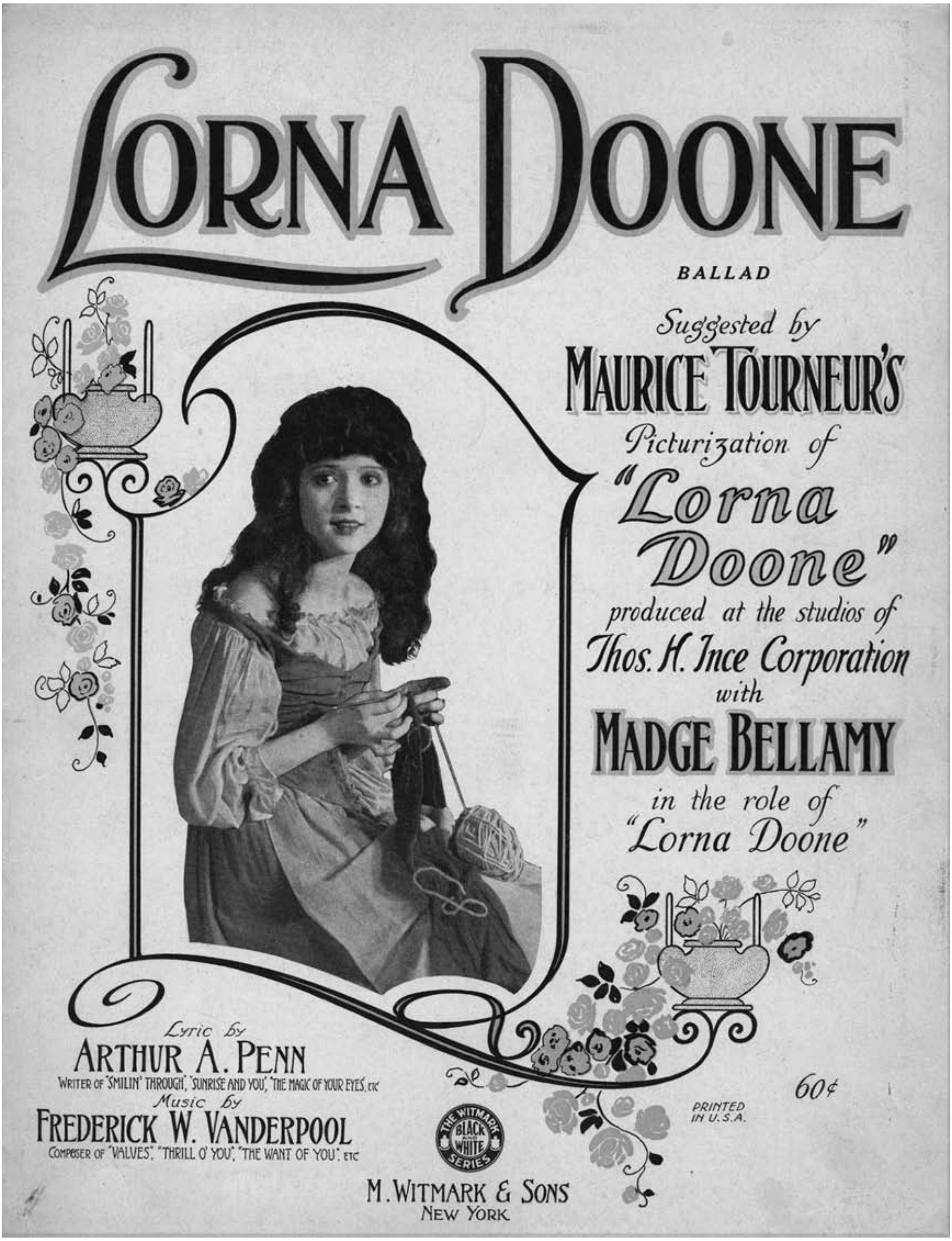
Wallace Beery: sheet music for *Beggars of Life*


LORNA DOONE
BALLAD
Suggested by
MAURICE TOURNEUR'S
Picturization of
"Lorna
Doone"
produced at the studios of
Thos. H. Ince Corporation
with
MADGE BELLAMY
in the role of
"Lorna Doone"
Lyric by
ARTHUR A. PENN
WRITER OF "SMILIN' THROUGH", "SUNRISE AND YOU", "THE MAGIC OF YOUR EYES", ETC
Music by
FREDERICK W. VANDERPOOL
COMPOSER OF "VALVES", "THRILL O' YOU", "THE WANT OF YOU", ETC
THE WITMARK BLACK AND WHITE SERIES
M. WITMARK & SONS
NEW YORK
60¢
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Madge Bellamy: sheet music for *Lorna Doone*

York: Robbins-Engel) for "Songs That My Mother Taught Me" by Hugo Frey (words) and Anton Dvorak (music) also pictures Bennett and Moran. The film, directed by Henry King, was based on a novel by Olive Higgins Prouty that later became a famous radio serial.

The Battle of the Sexes, a 1928 D. W. Griffith film, includes the song "Just a Sweetheart" by Joseph Pasternak, Nat Shilkret and Dave Dreyer. In the film, Bennett plays a wife who loses her husband, Jean Hersholt, to gold digger June Haver. She gets him back when he finally comes to his senses. The sheet music pictures Bennett holding hands with Hersholt. The film is silent but it has a music soundtrack.

Mother Machree, the 1928 Fox film, included "Mother Machree" by Rida Johnson Young (words) and Chauncey Olcott and Ernest Ball (music). In the film, Bennett plays an Irish immigrant who gives up her son for adoption but is reunited with him many years later. The sheet music (New York: Witmark) pictures Bennett with Phillippe De Lacy who plays her son. John Ford directed the movie, now lost, based on Rida Johnson Young story's "The Story of Mother Machree."

Enid Bennett

Australian-born Enid Bennett (1893–1969), who married two notable directors (Fred Niblo and Sidney Franklin), had a successful career as an actress from 1916 to 1940. Her memorable performances include playing the lovely ladies featured opposite Douglas Fairbanks in *Robin Hood* (1922) and Milton Sills in *The Sea Hawk* (1924).

Stepping Out, a 1919 Ince/Paramount film, included the song "Stepping Out" by Edward Grossman. In the film, Bennett plays a mistreated housewife who starts "stepping out" after she catches husband Niles Welch with another woman The sheet music (New York: Remick) pictures Bennett with Welch.

The Courtship of Miles Standish, a 1923 Charles Ray film, includes "Why Don't You Speak for Yourself, John?" by Corinne Ross (words) and Gertrude Ross (music). Bennett plays the Pilgrim maid Priscilla Mullens, courted by John Alden (Charles Ray) speaking for Miles Standish. The sheet music (New York: Fischer) pictures Bennett with Ray. The screenplay is based on Longfellow's poem "The Courtship of Miles Standish."

Mickey Bennett

Canadian-born Mickey Bennett (1915–1950) acted in over twenty films in the silent era as a child and was particularly liked in *Big Brother* (1923) *Big Pal* (1925) and *A Boy of the Streets* (1927). He got to annoy W. C. Fields in *It's the Old Army Game* (1926).

Big Brother, a 1923 Famous Players–Lasky/Paramount film, includes the song "Big Brother" by Fred Rath, Joe Garren and Mel Shauer. In the film, Bennett plays a seven-year-old who reforms his guardian Tom Moore. The sheet music (New York: Waterson, Berlin and Snyder; London: B. Feldman) says the song was "inspired by Allan Dwan's production *Big Brother*" and pictures Bennett held by Moore. The song is about a boy who finds a big brother who looks after him just like a daddy.

Wilda Bennett

Wilda Bennett (1894–1967) was primarily a stage star but she had a lengthy movie career stretching from 1914 when she played opposite Mary Pickford in *A Good Little Devil* to 1939 when she played opposite Greta Garbo in *Ninotchka*. She made only two silent films; the second one was *Love, Honor and Obey* (1920).

"Just a Little Love by the Way" is a 1917 song by Abe Olman (words and music). The sheet music (Chicago: Forster Music) says the song is "respectfully dedicated to Miss Wilda Bennett" and pictures her in a color photo.

Sarah Bernhardt

French stage star Sarah Bernhardt (1844–1923) was never a great movie actress but her theatrical prestige helped legitimize movies. The success of her films *Camille* (1911) and *Queen Elizabeth* (1912) was a contributing factor to the growth of the feature film and the creation of Paramount Pictures.

"Oh! Oh! The Picture Show" is a 1913 promotional song by Wilhelm Cohn which spotlights the first stars and their feature films. The sheet music shows the Melbourne Theater, "Seattle's Photo-Play House Beautiful, home of the glass curtain," where, it says, you can see productions like *Camille* with Sarah Bernhardt.

Francesca Bertini

Francesca Bertini (1888–1985) is not well known today to American or British filmgoers but she was Italy's top movie star in the early silent era and popular around the world. She starred in more than 130 films, many based on classic stories, including *Salome* (1910), *Francesca di Rimini* (1911), *Assunta Spina* (1915) and *Tosca* (1918).

"Francisca Bertini" is a 1918 Brazilian waltz by P. Nimac and L. Rinaldo. The sheet music (Sao Paolo: CEMBS) features a photo of Bertini in a black feather hat and misspells her first name. The lyrics praise her acting, tell us she is divine and claim she reigns supreme in the art of cinema.

Eugenie Besserer

Eugenie Besserer (1868–1934) came late to movies (she was 42 when she made her first film in 1910) so it's no surprise that she was mostly cast in mother and aunt roles. She played Aunt Em in *The Wonderful Wizard of Oz* (1910) and went on to appear in over 180 movies, including the 1923 *Anna Christie* (as Marthy, the role played by Marie Dressler in the Greta Garbo version) and *The Flesh and the Devil* (as John Gilbert's mother).

I'm Glad My Boy Grew Up to Be a Soldier, a 1915 Selig film, was inspired (ironically) by the pacifist song "I Didn't Raise My Boy to Be a Soldier" by Alfred Bryan (words) and Al Piantadosi (music). In the original song a mother tries to prevent her son from going to war. In the film, a mother (Besserer) feels that sacrificing her son is good for her country, even though she lost her husband in an earlier war.

Monte Blue

Monte Blue (1887–1963) acted in over 270 films, including such silent classics as D. W. Griffith's *The Birth of a Nation* (1915), *Intolerance* (1916) and *Orphans of the Storm* (1922). He had the romantic lead in several 1920s films, starring opposite Mae Murray in *Broadway Rose* and *Peacock Alley* (both 1922), Marie Prevost in *Daughters of Pleasure* (1924) and Lupe Velez in *Tiger Rose* (1929).

Kiss Me Again, a 1925 film, includes two songs. In the film, Blue plays the husband of Marie Prevost, who thinks she has fallen in love with a musician. He finds a way to solve the problem. The sheet music (New York: Witmark) for "Kiss Me Again" by Victor Herbert (music) and Henry Blossom (words) pictures Prevost kissing Blue and says it is the "love theme for the Warner Bros. classic of the screen, an Ernst Lubitsch production with Marie Prevost and Monte Blue."

White Shadows in the South Seas, a 1928 MGM film, includes "Flower of Love" by Dave Dreyer and Herman Ruby (words) and William Axt and David Mendoza (music). In the film, Blue plays a drunken doctor on a South Seas island who reforms after meeting Raquel Torres, the daughter of a chief. The American sheet music (New York: Irving Berlin) pictures Blue kissing Torres, while the British sheet music (Francis, Day and Hunter) just shows him handing her a flower. MGM claimed that this was their first sound film but it's really a silent movie with a music track. The film was begun by Robert Flaherty but finished by W. S. Van Dyke.

Betty Blythe

Betty Blythe (1893–1972) had a remarkably long movie career, appearing in more than 150 films over six decades from *Slander* in 1916 to *My Fair Lady* in 1964. She was a glamorous star in the 1920s playing the queen in *The Queen of Sheba* (1921), a sexy mistress in *A Breath of Scandal* (1924) and Ayesha in H. Rider Haggard's *She* (1925).

"Swinging Down the Boulevard Over in Gay Paree" is a 1920 march by Henry Francois. The sheet music (New York: Metropolitan Music) features a large color photo of Blythe wearing red bandanna, yellow dress, purple scarf and a come-hither look, with the caption "Posed by Miss Betty Blythe, Film Star." The female narrator of the song is worried that her sweetheart has been dallying with French or Italian women while overseas: "Fair maids under foreign skies / May make all senses sway."

"You've Got Those Wanna Go Back Again Blues" is a 1926 song by Roy Turk and Lou Handman. The sheet music (London: Campbell, Connelly) says the song was "sung with immense success by the famous film star Betty Blythe" and pictures her in a top hat and bow tie. The song describes a bout of homesickness: "When swallows in the sky, flying by / Make you brush a tear from your eye / You've got those 'wanna go back again blues.'"

Eleanor Boardman

Eleanor Boardman (1898–1991), who began her movie career in 1922 in the Goldwyn film *The Stranger's Banquet*, was married for six years to director King Vidor (1926–1931) and he cast her in several films. She starred in *Proud Flesh* (1925), acted opposite John Gilbert in *Bardelys the Magnificent* (1926) and played the leading female role in his masterpiece *The Crowd* (1928).

Memory Lane, a 1925 First National film, included the song "The Rose of Memory Lane" by Billy Sunday and Roy York. In the film, Boardman plays a woman involved in a love triangle with Conrad Nagel and William Haines. The sheet music shows an etching of a country scene. The song is about the memories brought on by a flower from an old bouquet.

Priscilla Bonner

Priscilla Bonner (1899–1996) was Harry Langdon's sweetheart in *The Strong Man* (1926) and his bride in *Long Pants* (1927). She was Clara Bow's friend with a problematic baby in *It* (1927). Bonner began making movies in 1920, appearing in over thirty silent films.

Drusilla with a Million, a 1925 Associated Arts/FBO film, includes the song "Love and You" by John Reynders. In the film, Bonner plays an orphan who marries rich man's son Kenneth Harlan but leaves him just before she has a baby. The sheet music (London: Cavendish) says the song is "played in the super-film, presented by the Pathé Frères Cinema" and depicts a scene from the film showing Bonner and Harlan holding the baby. The song says that life is all love "when I'm with you."

Evangeline Booth

Evangeline Booth (1865–1950), the daughter of Salvation Army founder William Booth, was Commander of the Salvation Army in America from 1904 to 1935 and the fourth General of the Army (1923–1939). She wrote many of the Salvation Army songs.

Fires of Faith, a 1919 Famous Players–Lasky/Paramount film, includes the song "Fires of Faith" by Joe Young and Sam M. Lewis (words) and M. K. Jerome (music). The sheet music (New York: Waterson, Berlin and Snyder) says the song was inspired by the film and is "dedicated to Commander Evangeline Booth." Booth is pictured on a Salvation Army flag and appears in the film. Catherine Calvert is pictured in uniform reading to a blind soldier (Eugene O'Brien) in a hospital bed, with a small boy watching. In the film, she plays a woman who joins the Salvation Army and goes to Europe during the war where she nurses O'Brien. The song says, "Fires of faith are burning, burning in every heart."

Clara Bow

Clara Bow (1905–1965) was the epitome of the free-loving flapper at the end of the silent-film era, the girl who had plenty of "it" and was willing to share it with the boys. Elinor Glyn said Bow embodied "it," whatever it was. Bow's career more or less ended with the silent era but her persona remains popular and her films are surprising popular on DVD.

Kid Boots, a 1926 Paramount film, includes the song "He Knows His Groceries" by Lou Breau and Bill Hueston. In the film, Bow plays a swimming instructor loved by Kid Boots (Eddie Cantor). The sheet music (New York: Marks) pictures Cantor — the film is an adaptation of his Broadway musical.

It, the 1927 Famous Players–Lasky/Paramount film, includes the song "It" by Will Wright and Al Purrington. In the film, Bow plays a department-store employee who thinks her boss has "it" but audiences knew she is the one with this special quality. The sheet music (Avon, New Jersey: Avon Music) says the song is "dedicated to Clara Bow" and she is pictured on the cover in a provocative pose. The film was based on Elinor Glyn's novel *It*.

Get Your Man, a 1927 Paramount/Famous/Lasky film, includes the song "Thinking of You" by Joseph Grey (words) and Allie Moore (music). In the film, directed by Dorothy Arzner, Bow plays an American in Paris who devises elaborate schemes to capture the Frenchman she wants. The sheet music (New York: Calderone) pictures Bow.

"You Have to Have It in Hollywood" is a 1927 song by Irving Berlin, created for the *Ziegfeld Follies of 1927*. The song says Clara Bow has lots of "it" in her romantic scenes and "it" is the most important thing to have in Hollywood.

Wings, the 1927 Paramount film, includes the song "Wings" by Ballard MacDonald (words) and J. S. Zamecnik (music). In the film, Bow plays a young woman whose rival sweethearts (Buddy Rogers and Richard Arlen) are World War I fighter pilots. The sheet music (Cleveland: Sam Fox) pictures Bow kissing Rogers and includes drawings of airplanes. The song says wings bring me closer to you. *Wings* won the first Best Picture Oscar.

"Magnolia (Mix the Lot, What Have You Got?)" is a 1927 song by Lew Brown, B. G. DeSylva and Ray Henderson. In it, a man compares his girl Magnolia to movie stars Clara Bow and Lillian Gish who are "delish." The song was recorded by Paul Whiteman and Van and Schenk.

Red Hair, a 1928 Paramount film, includes the song "Red Hair" by Alfred Bryan, Francis Wheeler and Ted Snyder. In the film, Bow plays gold digger "Bubbles" McCoy, a manicurist who plans to marry a rich man if her former boyfriends will allow it. The sheet music (New York: Berlin; London: Feldman) says the song is "dedicated to Clara Bow by Elinor Glyn" and features Bow's photo. The narrator of the song says red hair is dangerous but he doesn't care.

John Bowers

John Bowers (1895–1936) starred in Maurice Tourneur's *Lorna Doone* (1922) opposite Madge Bellamy and was frequently paired with Marguerite de la Motte (whom he married) in films like *The People vs. Nancy Preston* (1925) and *Pals in Paradise* (1926).

"I'm Sorry I Made You Cry" is a 1915 song by N. J. Clesi. The sheet music pictures Bowers and June Elvidge, "World film stars," in an embrace. The song is a plea by a man to his girl asking her to forgive him for making her cry. Bowers starred in the 1915 World film *The Little Dutch Girl.*

Through the Wrong Door, a 1919 Goldwyn film, includes the song "Visions No" by William Buse. In the film, Bowers plays a prospector who has to fight a crooked financier who wants to seize his mine. The financier's daughter, Madge Kennedy, helps him outwit her father. The sheet music (New York: Belwin) pictures Bowers and Kennedy.

Quincy Adams Sawyer, a 1922 Sawyer-Lubin/Metro film, includes the song "Little Girl of Long Ago" by Maurice Baron. In the film, Bowers plays the title character, a Boston lawyer who goes to a small town to help a widow settle her estate. The sheet music (New York: Belwin) says it is the movie's love theme. The film is based on a once-famous novel by Charles Felton Pidgin.

William Boyd

William Boyd (1895–1972) is best known today for his cowboy movies, playing Hopalong Cassidy, but in the silent era he was a handsome leading man. He made over ninety silent movies for directors like Cecil B. DeMille (*Adam's Rib, The Volga Boatman*) and Lewis Milestone (*Two Arabian Nights*).

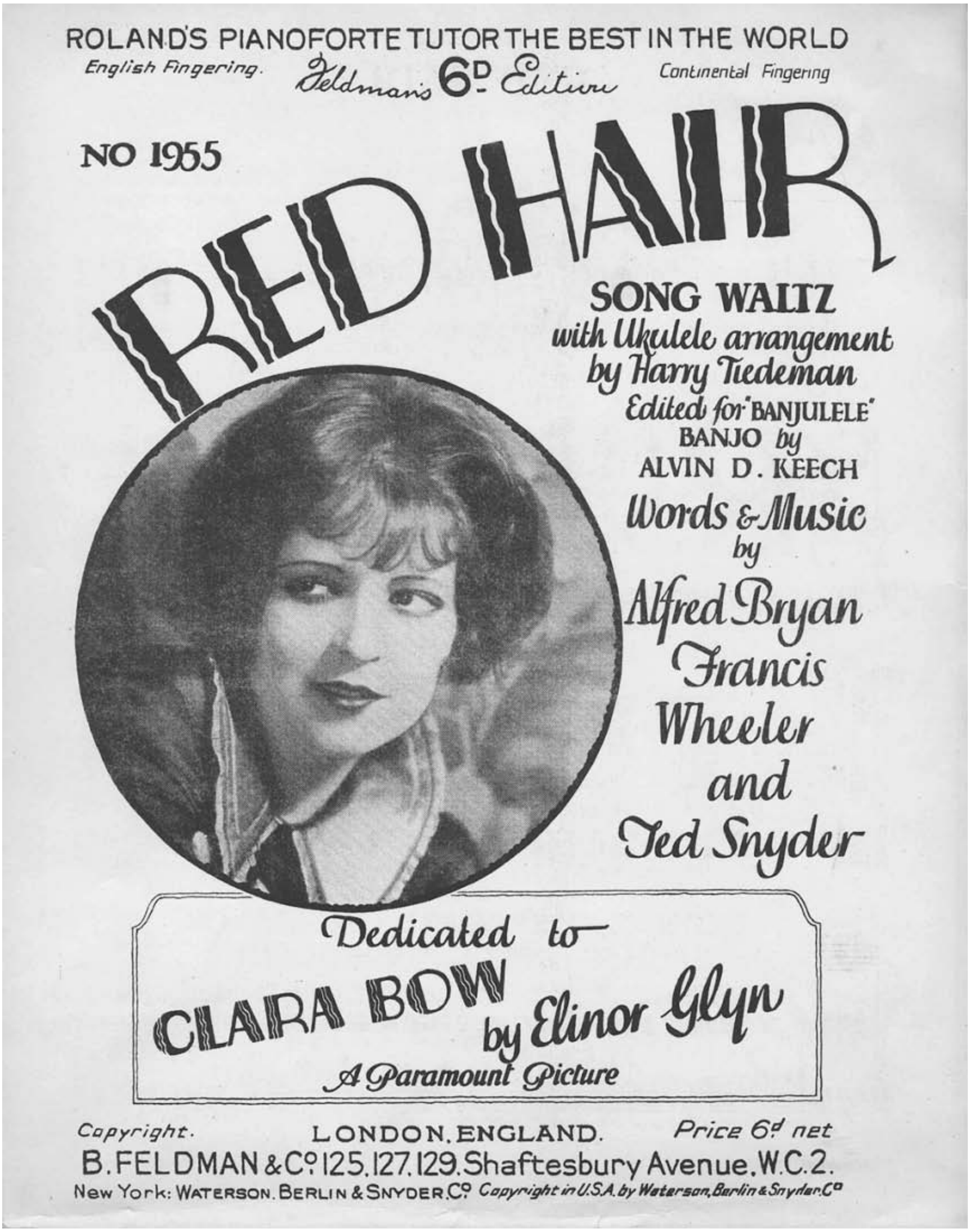
The Volga Boatman, a 1926 DeMille/PDC film, includes three songs. In the film, Boyd plays a Volga River boatman involved with Russian princess Elinor Fair during the 1917 revolution. The sheet music (New York: Schirmer/London: Prowse) for "Song of the Volga Boatman" by Sigmund Spaeth (new words to an old Russian folksong) says that this is "the immortal song that inspired the Cecil B. DeMille motion picture production with William Boyd and Elinor Fair." The sheet music (London: Prowse) for "Song of the Volga Boatman" by James Dyrenforth (words) and O. Petrosky (music) and the sheet music (London: Albert) for "Petruska" by Billy Rose and Fred Fisher both feature photos of Boyd and Fair.

Dress Parade, a 1927 DeMille/Pathé film, includes the song "Consolation" by Merton Bories and Maurice Gunsky. In the film, directed by Donald Crisp, Boyd plays a boxer who goes to West Point where he falls in love with the commandant's daughter. The sheet music (San Francisco: Villa Moret) says it is the featured theme of the film and pictures Boyd in West Point uniform with costar Bessie Love. The song was recorded in 1927 by The Westerners.

The Cop, a 1928 DeMille/Pathé film, includes the song "Always the Same, Sweet Pal" by Charles Weinberg and Billy Stone. In the film, Boyd plays a rookie cop attempting to capture criminal Robert Armstrong and rescue Jacqueline Logan. The sheet music (New York: Shapiro, Bernstein) says the song was "inspired by the motion picture production *The Cop* starring William Boyd with Jacqueline Logan and Robert Armstrong, a Donald Crisp production" and pictures Boyd and Logan in the film.

Alice Brady

Alice Brady (1892–1939) made her movie debut in 1914 and was an immediate success. She starred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Ted Snyder
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Clara Bow: sheet music for *Red Hair*

in more than fifty silent pictures, including *Betsy Ross* (1917) and *The Snow Bride* (1923). She continued to act with the arrival of sound and won an Oscar for her role in *In Old Chicago* (1937).

Then I'll Come Back to You, a 1916 World film, includes "Then I'll Come Back to You" by Robert Roden (words) and Peter De Rose and Ivan Reid (music). In the film, Brady plays a woman who has a relationship with a violent man who eventually reforms. The sheet music (New York: Haviland) pictures Brady and Jack Sherrill and says, "This song is based on Larry Evans' famous novel *Then I'll Come Back to You*, respectfully dedicated by permission to Miss Alice Brady." The song is about a lover who'll return if love is true.

Betsy Ross, a 1917 World film, includes the song "That's Why We Love You, Betsy Ross" by Ivan Reid and Peter DeRose. Brady plays Betsy Ross, the Philadelphia woman who made the first American flag. The sheet music (New York: Haviland) says the song is "respectfully dedicated to Miss Alice Brady" and pictures her in period costume.

"Loveland, It's Up to You" is a 1919 song by William J. Faucher. The sheet music (Boston: New England Music) says it is "dedicated to Miss Alice Brady" and features a photo of her in color. The song is about man who can't find a "girlie that's true," so he is headed to Loveland where he thinks he can find one.

"I Cannot Believe I Lost You" is a 1919 song by Frank Davis (words) and Max Prival (music). The sheet music (New York: Edward B. Marks) says the song is "dedicated to Alice Brady by courtesy of Select Pictures Corporation and Lewis J. Selznick."

"At the Moving Picture Ball" is a 1920 song by Joseph H. Santley about movie stars attending a fancy dance. It describes Brady as a "vamping terror" rather like Theda Bara.

Sylvia Breamer

Australian-born Sylvia Breamer (1897–1943) began her film career starring opposite Charles Ray in films directed by Victor Schertzinger, *The Pinch Hitter* and *The Millionaire Vagrant*, both 1917. She went on to costar with other top actors, including William S. Hart, Thomas S. Meighan, Herbert Rawlinson, Will Rogers and J Warren Kerrigan. She quit moviemaking in 1926.

The Girl of the Golden West is a 1923 First National film that includes the song "The Girl of the Olden West" by Haven Gillespie (words) and Egbert Van Alstyne and Charles L. Cooke (music). In the film, Breamer plays the owner of a western saloon who falls in love with a bandit and saves his life. The sheet music (New York: Remick) says the song was "inspired by Edwin Carewe's famous production" and pictures Breamer as "The Girl" in front of a mountain landscape. The song praises the girl of the golden west who is queen of her clan "though her lips were never caressed." The film is based on the David Belasco play that inspired Puccini's opera *La fanciulla del west.*

Mary Brian

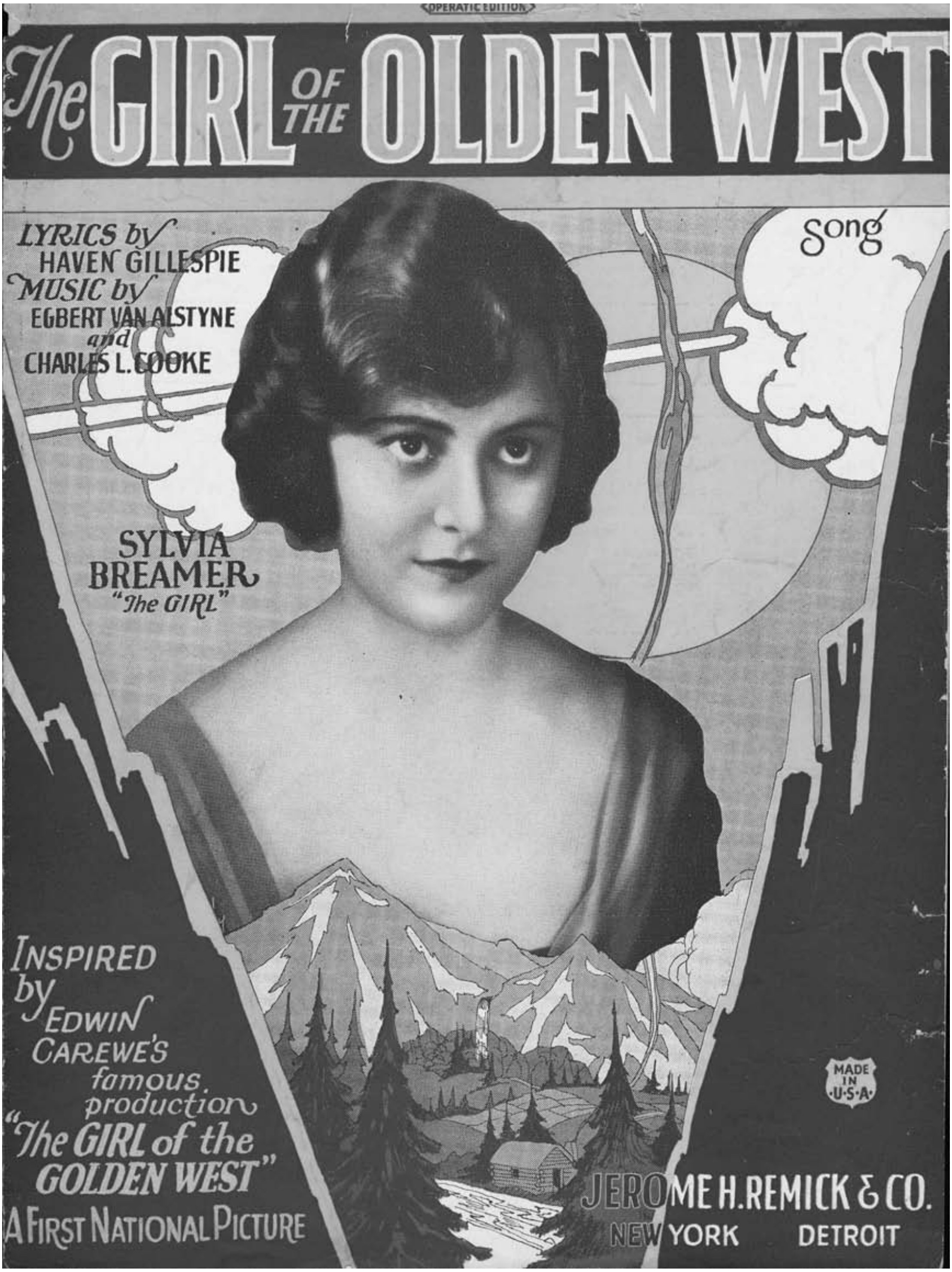
Mary Brian (1906–2002) began her movie career playing Wendy Darling in *Peter Pan* (1924) and starred in another forty silent pictures before going on to a good career in the sound era. Her other silent features include *The Street of Forgotten Men* (1925) and *Beau Geste* (1926).

Varsity, a 1928 film, includes "My Varsity Girl I'll Cling to You" by Al Bryan (words) and W. Franke Harling (music). In the film, Brian is a showgirl moving with a fast crowd who falls in love with college student Buddy Rogers and eventually marries him. The sheet music (New York: Famous Music) pictures Brian and Rogers.

Clare Briggs

Clare Briggs (1875–1930), one of the major early comic-strip artists, began producing short films based on his comic strips in 1919, including *The Days of Real Sport* and *When a Feller Needs a Friend*. He first gained national fame creating strips for William Randolph Hearst and went on to create dozens of classics.

When a Feller Needs a Friend, a 1919 Paramount-Briggs release of short films, includes "When a Feller Needs a Friend" by Bernie Grossman (words) and Joseph W. Sterns Jr., and Billy Frisch (music). The sheet music (New York: Stern) says the song is "a musical interpretation of the Paramount-Briggs comedies, permission of the *New York Tribune*" and pictures Briggs flanked by drawings from his comic strips, plus photos of five of the kids in the films. The films are one-reel comedies based on the Briggs comic strip and all are directed by John Joseph Harvey. The first film in the series, titled *A S'prise Party 'n Ever'thing*, centers around the birthday party of 12-year-old Skinnay. The song is about remembering child-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LYRICS by HAVEN GILLESPIE
MUSIC by EGBERT VAN ALSTYNE and CHARLES L. COOKE
Song
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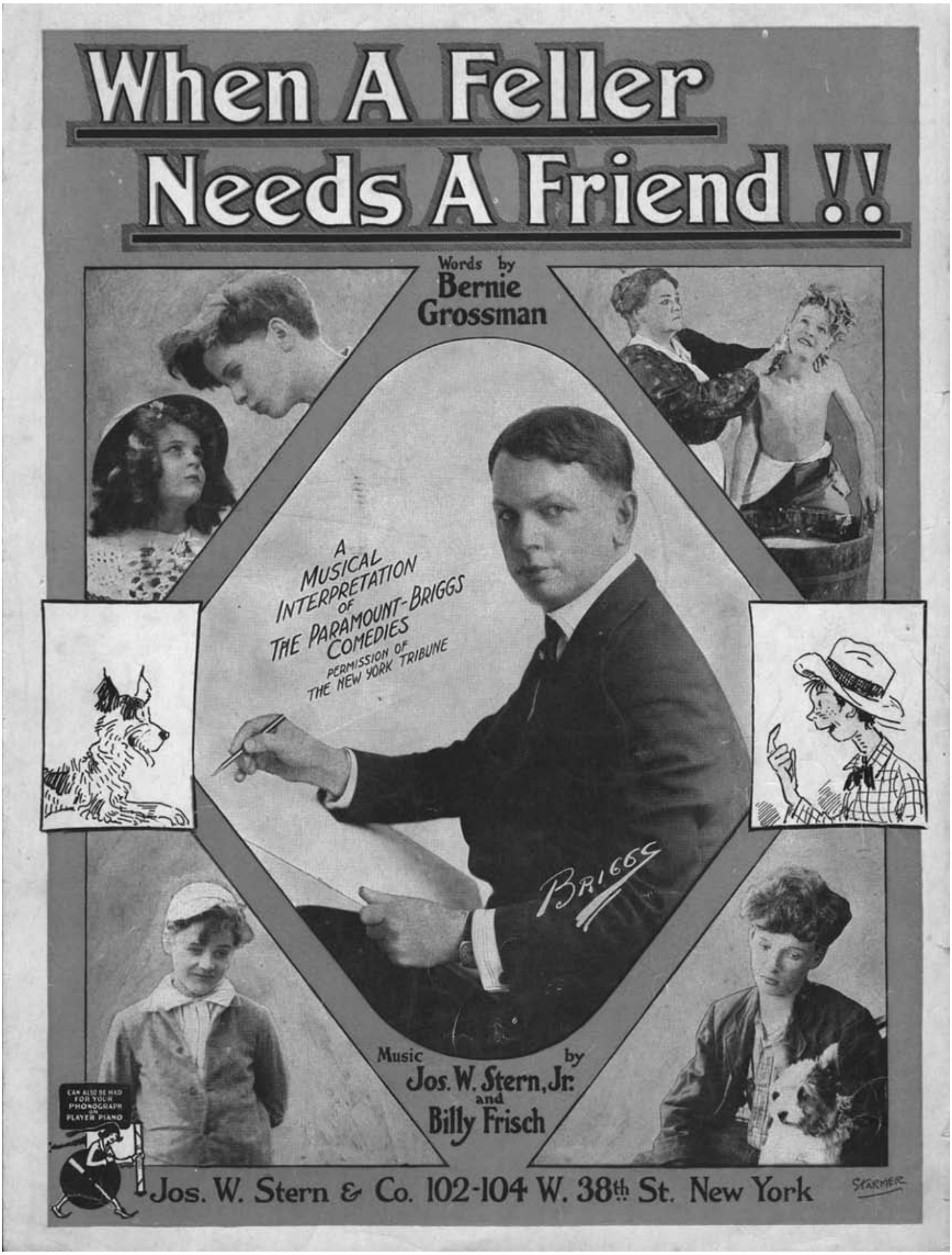
Sylvia Breamer: sheet music for *The Girl of the Olden West*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Words by Bernie Grossman
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Clare Briggs: sheet music for *When a Feller Needs a Friend*

hood pranks when things went wrong, "When a feller needs a friend."

Estelle Brody

Estelle Brody (1900–1995) was American who became a star in the British cinema. She made her debut in 1926 in *Mademoiselle from Armentieres* and won special praise for her portrayal of a Lancashire lass in *Hindle Wakes* (1927). She was, rather surprisingly, the star of the first British talkie, *Kitty* (1929).

Mademoiselle from Armentieres is a 1926 British film with two songs. In the film, Brody plays the mademoiselle, a French girl who meets her British lover (John Stuart) while pretending to be a spy. The British sheet music (London: Campbell Connelly) for "Little Mam'selle from Armentieres," by Harry Carlton and Frank Carter, pictures Brody. The American sheet music (New York: Spier Coslow) for "Rose of Armentieres," by Jack Arthur and Horace Lapp, pictures a drawing of a girl. The film, which includes newsreel footage of World War I, was directed by Maurice Elvey.

Betty Bronson

Betty Bronson (1906–1971) was picked by James Barrie to star in the first film version of his play *Peter Pan*. Although she was a 18-year-old bit-part player, she was chosen over Mary Pickford who desperately wanted the role. Bronson gave a wonderful performance under the direction of Herbert Brenford and this utterly charming film was a great success. She continued to act in movies and was equally good in *A Kiss For Cinderella* and *Ben-Hur*.

Peter Pan, the 1924 Paramount film, includes two songs. The British sheet music (London: Keith Prowse) for "Peter Pan I Love You," by Robert King and Ray Henson, says the song is "dedicated to Betty Bronson in the Paramount picture *Peter Pan*" and pictures her as Peter. The American sheet music (New York: Robbins-Engel/Empire) for "Peter Pan" by Mel Shauer says the song was "inspired by James M. Barrie's immortal play, a Paramount Picture" and features a painting of Peter sitting on top of a tree. This song describe Peter's adventures in Neverland with pirates, Indians and "mean old Captain Hook."

Paradise, a 1926 First National film, includes the song "Paradise" by Guy Austin and Hubert David. In the film, Bronson plays a vaudeville performer who marries Milton Sills, the son of a millionaire; his father gives them a South Sea island called "Paradise." The sheet music (London: Worton David) pictures Bronson and Sills in the movie.

Louise Brooks

Louise Brooks (1906–1986) is a more famous movie star today than she was when she was making her films. A favorite of critics, she had good roles in two American films, *A Girl in Every Port* and *Beggars of Life* (both 1928) before going to Europe to make her greatest film for Pabst and becoming immortal as Lulu in *Pandora's Box*.

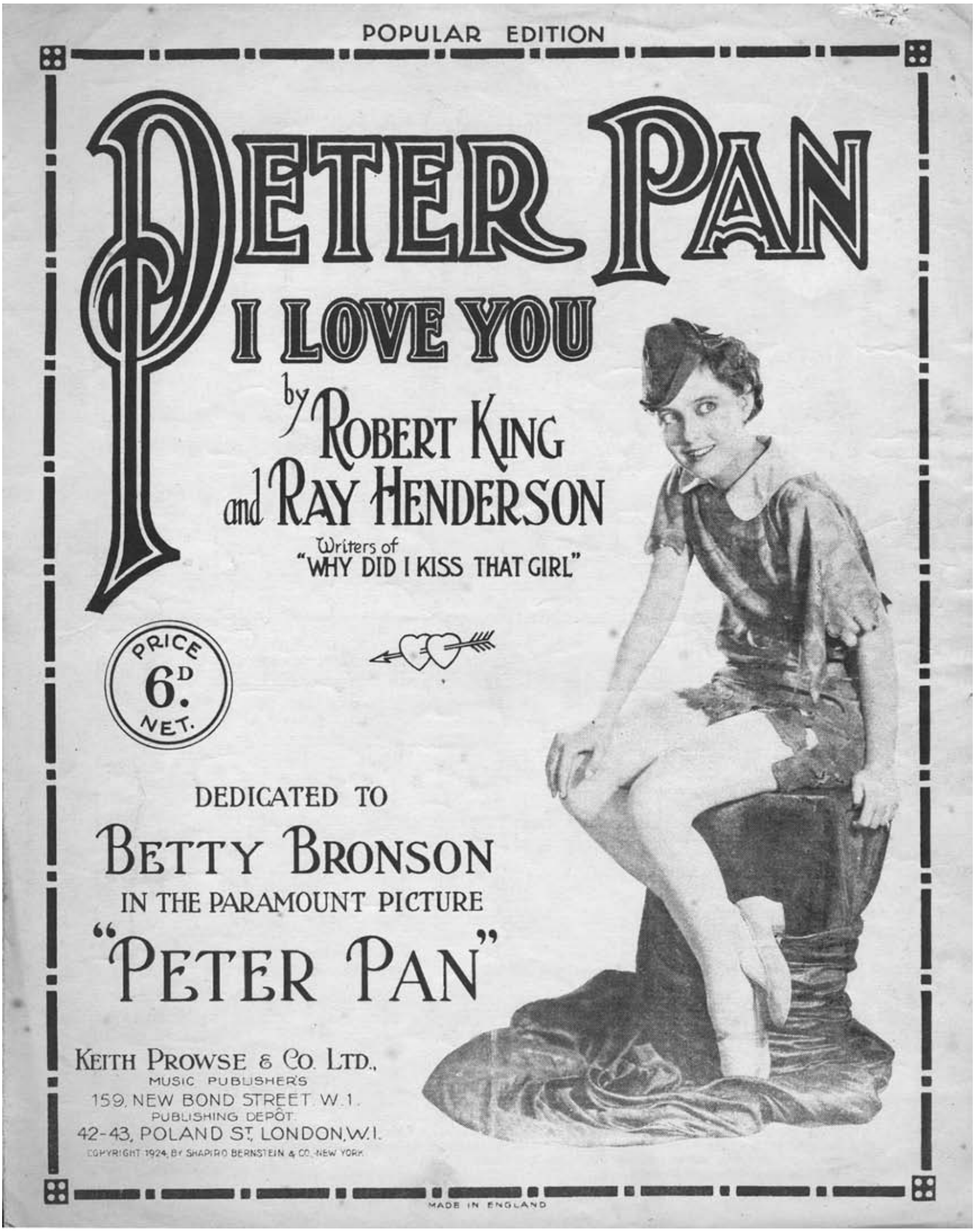
Beggars of Life is a 1928 Paramount film with the song "Beggars of Life" by J. Keirn Brennan (words) and Karl Hajos (music). In the film, Brooks plays a young woman who kills her fearsome foster father when he attacks her, and then has to flee from the police. Young hobo Richard Arlen helps her escape by dressing her in men's clothes and both are aided by old hobo Wallace Beery. The sheet music (London: Feldman) pictures Beery rather than the rather more attractive Brooks, as he was more famous at the time. The film was silent but it had a music track.

John Mack Brown

John (later Johnny) Mack Brown (1904–1974) was a hunk in movies of the late 1920s. After gaining national fame as a football player, he starred opposite Marion Davies, Greta Garbo, Joan Crawford and Mary Pickford. His success in King Vidor's *Billy the Kid* led him to act in B-westerns and he eventually starred in 200 low-budget oaters.

The Fair Co-ed, a 1927 film, included the song "The Fair Co-ed" by Alfred Bryan (words) and William Axt and David Mendoza (music). In the film, Brown plays a student working his way through college by coaching the women's basketball team. Marion Davies fancies him, joins the team and becomes its star player. The sheet music (New York: Irving Berlin) pictures college students. Sam Wood directed.

Our Dancing Daughters, a 1927 MGM film, includes the song "I Loved You Then as I Love You Now" by Ballard MacDonald, William Axt and David Mendoza. Brown is loved by flapper Joan Crawford but prefers blonde bombshell Anita Page. See Crawford entry for more details.


POPULAR EDITION
PETER PAN
I LOVE YOU
by ROBERT KING
and RAY HENDERSON
Writers of
"WHY DID I KISS THAT GIRL"
PRICE
6D.
NET.
DEDICATED TO
BETTY BRONSON
IN THE PARAMOUNT PICTURE
"PETER PAN"
KEITH PROWSE & CO. LTD.,
MUSIC PUBLISHERS
159, NEW BOND STREET W.1.
PUBLISHING DEPÔT
42-43, POLAND ST. LONDON, W.1.
COPYRIGHT 1924, BY SHAPIRO BERNSTEIN & CO. NEW YORK
MADE IN ENGLAND

Betty Bronson: sheet music for *Peter Pan*

A Woman of Affairs, a 1929 MGM film, includes "Love's First Kiss" by Raymond Klages (words) and William Axt and David Mendoza (music). In the film, Brown plays Greta Garbo's husband, a thief who kills himself when his past is discovered. See Garbo entry for more details.

Jack Buchanan

Jack Buchanan (1891–1957) is best known today for his musicals but his film career began early in the silent era. His British silent pictures were not particularly notable but audiences enjoyed *Settled Out of Court* and *Confetti*.

Settled Out of Court is a 1925 British Gaumont film with the song "Might-Have-Been Girl" by William Helmore. Buchanan plays a husband who wants to give his gold-digger wife Jeane De Casilis grounds for divorce so he hires Fay Compton to be the "technical" correspondent. The sheet music (London: Francis Day and Hunter) says the song was "inspired by the film *Settled Out of Court* featuring Fay Compton and Jack Buchanan" and they are pictured looking grim.

Confetti, a 1928 British First National film, includes the song "Confetti" by Douglas Furber (words) and Emmett Adams (music). In the film, directed by Graham Cutts, Buchanan plays a count in Nice whose duchess aunt wants him to get involved with a woman of her choice. The sheet music (London: Asherberg Hopwood Crew) pictures Buchanan.

John Bunny

John Bunny (1863–1915) was a major comedy star for the Vitagraph studio from 1910 to 1915. He made 260 films with Flora Finch, many with her playing Mrs. Bunny (he was short and fat, she was tall and thin) and he played Mr. Micawber in the first film version of *David Copperfield*. His sudden death in 1915 was a shock to fans and mourning postcards were sent out by the thousands. Few of his films survive and modern viewers rarely find him funny.

"That Funny Bunny Rag" is a 1914 song by Louis St. Cyr (words) and Gene Gardner (music). The sheet music (New York: Remick) features a large photo of John Bunny laughing and a drawing of a happy couple dancing. The lyrics describe a dancer named Bill who dances every kind of dance but his favorite is "that funny, funny Bunny Rag."

"In the Garden" is a 1914 song by Archie Fletcher (words) and Arthur Lange (music). The sheet music (New York: Joe Morris music) features a photo of Bunny.

Album of Photo-Play Music, Vol. 1: Bunny, whose laughing face is featured on the cover of this song album, was chosen over other 1914 movie stars to inaugurate this series of movie-music tunes. Mary Pickford did not appear until volume 3.

Billie Burke

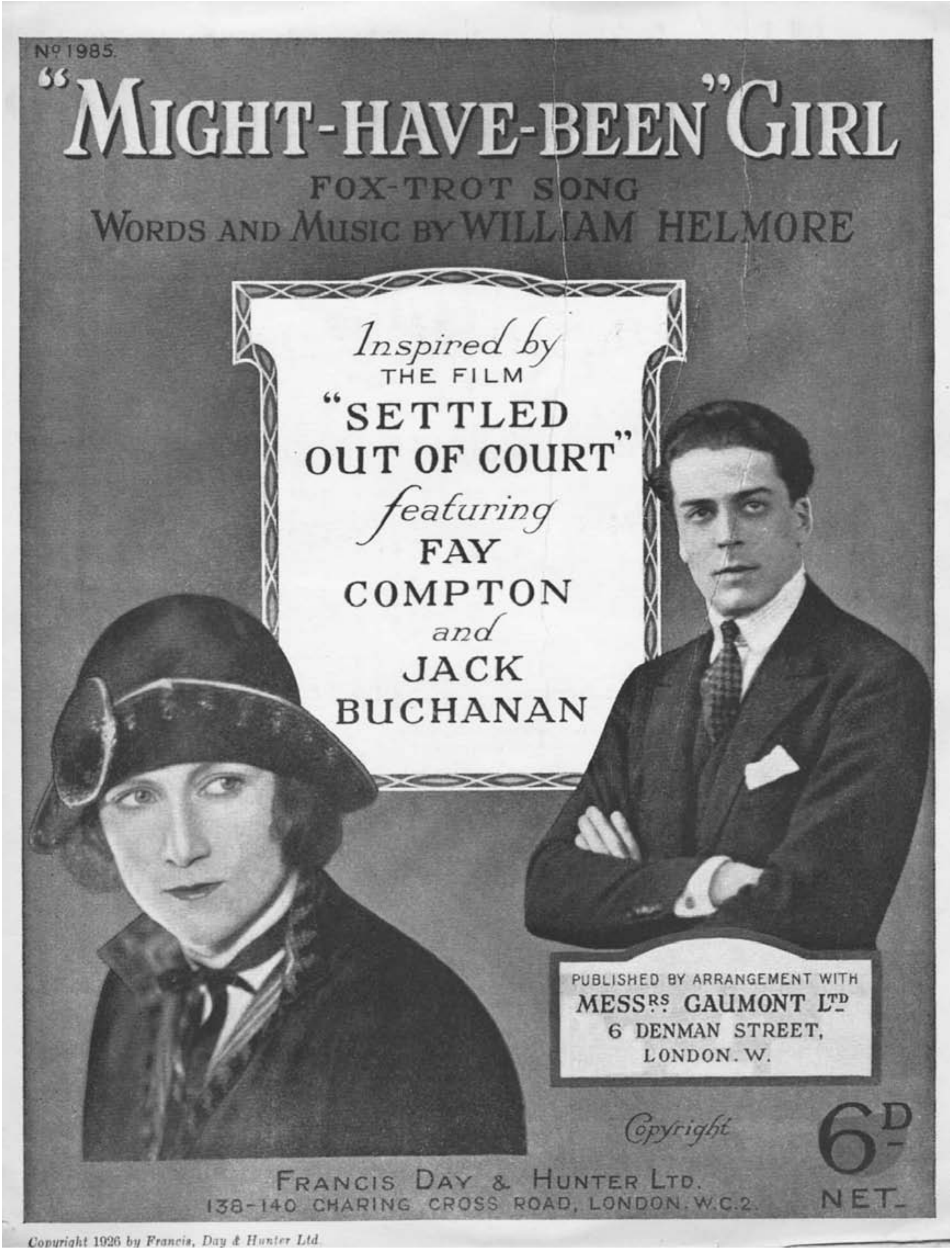
Billie Burke (1885–1970) is best known today for portraying the good witch Glinda in *The Wizard of Oz* but she was a glamorous star in the 1910s when she was married to Flo Ziegfeld and starring in his lavish revues. Her film career stretches from *Our Mutual Girl* in 1914 (in which she played herself) to *Pepe* in 1960 (again playing herself).

"Love Watches" is a 1907 song by George Botsford. The sheet music (New York: Remick) says it is "dedicated to Miss Billie Burke" and pictures her in profile. This musical tribute to Burke was published seven years before she made her first film.

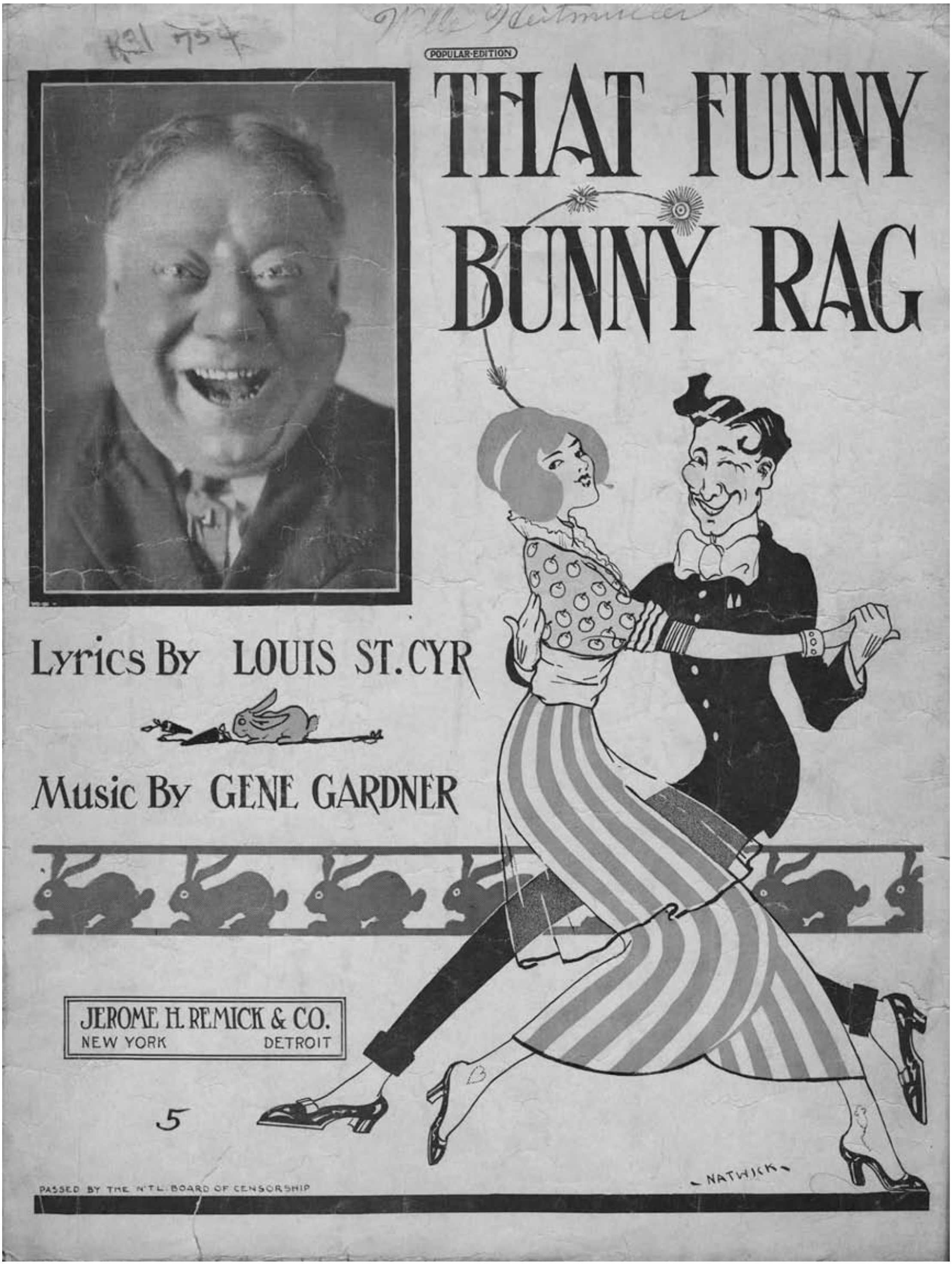
Peggy, a 1916 Triangle film, included the song "Peggy" by Thomas H. Ince (words) and Victor Schertzinger (music). Burke plays a snobbish New York socialite forced to move to Scotland where she becomes a better person. The sheet music (Inceville: Ince) says the song is dedicated to Burke and pictures her. The song was adapted from the score created for the film by Schertzinger and was sung by Burke at the premiere of the film at the Knickerbocker Theater in New York with Hugo Riesenfeld conducting.

Gloria's Romance, a 1916 Kleine serial, featured the song "Gloria's Romance" by Maud A. Murray. In the film, Burke plays a woman who has the usual thrilling episodic adventures of a serial kind but with somewhat more lavish sets, courtesy of Ziegfeld. The sheet music (New York: Cadillac Music) says the song was "suggested by the great serial photo play *Gloria's Romance* featuring Billie Burke" and pictures her.

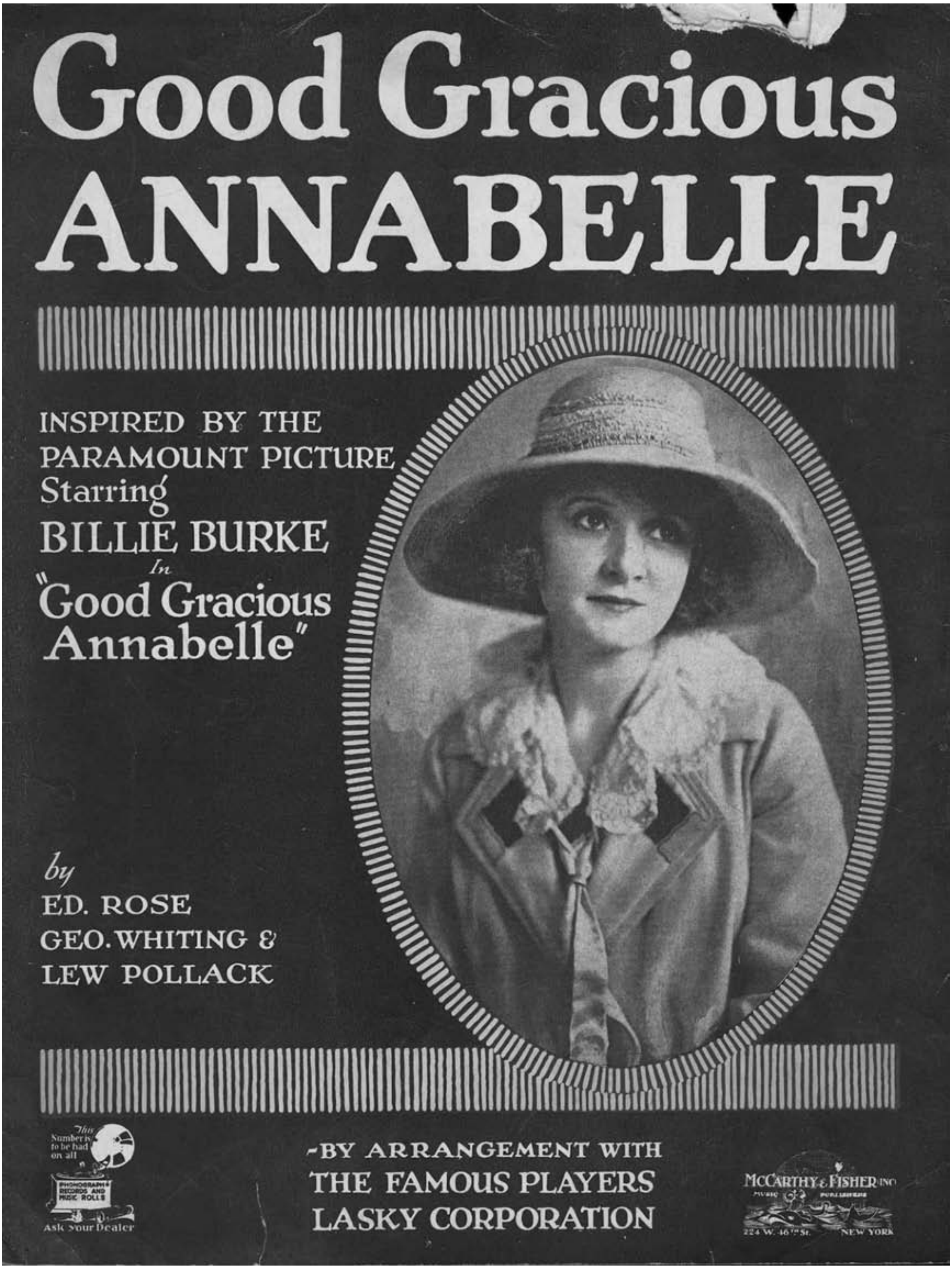
"Come Out of the Kitchen, Mary Ann" is a 1917 song by James Kendis and Charles Bayha written for the Broadway musical *Have a Heart*. A kitchen maid falls asleep washing dishes and dreams a fairy comes to her singing, "Come out of the kitchen, Mary Ann, why waste your time


Nº 1985.
"MIGHT-HAVE-BEEN" GIRL
FOX-TROT SONG
WORDS AND MUSIC BY WILLIAM HELMORE
Inspired by THE FILM "SETTLED OUT OF COURT" featuring FAY COMPTON and JACK BUCHANAN
PUBLISHED BY ARRANGEMENT WITH MESSRS. GAUMONT LTD. 6 DENMAN STREET, LONDON. W.
Copyright
6D. NET.
FRANCIS DAY & HUNTER LTD.
138-140 CHARING CROSS ROAD, LONDON. W.C.2.
Copyright 1926 by Francis, Day & Hunter Ltd

Jack Buchanan: sheet music for *Settled Out of Court*


POPULAR-EDITION
THAT FUNNY BUNNY RAG
Lyrics By LOUIS ST. CYR
Music By GENE GARDNER
JEROME H. REMICK & CO.
NEW YORK DETROIT
5
PASSED BY THE N'T'L. BOARD OF CENSORSHIP
NATWICK

John Bunny: sheet music for "That Funny Bunny Rag"


Good Gracious
ANNABELLE
INSPIRED BY THE
PARAMOUNT PICTURE
Starring
BILLIE BURKE
In
"Good Gracious
Annabelle"
by
ED. ROSE
GEO. WHITING &
LEW POLLACK
This Number is to be had on all
PHONOGRAPH RECORDS AND MUSIC ROLLS
Ask Your Dealer
BY ARRANGEMENT WITH
THE FAMOUS PLAYERS
LASKY CORPORATION
McCARTHY & FISHER INC
MUSIC PUBLISHERS
224 W. 46TH ST. NEW YORK

Billie Burke: sheet music for *Good Gracious Annabelle*

cooking Irish stew when you can look like Billie Burke."

Good Gracious Annabelle, a 1919 Paramount film, includes the song "Good Gracious Annabelle" by Ed Rose, George Whiting and Lew Pollack. Burke plays Annabelle, a woman with a gold mine and a hermit husband. The sheet music (New York: McCarthy and Fisher) says the song was inspired by the film and pictures Burke in a dreamy pose. The song is about a woman named Annabelle who loves to gossip: "How you love to tattle, you've got the neighborhood shaking like a rattle."

Sadie Love, a 1919 Paramount-Artcraft film, includes the song "Sadie Love" by L. Wolfe Gilbert and Leon Flatow. Burke plays Sadie Love, a woman involved in a complicated story about couples on fake honeymoons. The sheet music (New York: Gilbert and Friedland) says the song is "dedicated to Miss Burke" and features her photo.

"Take Your Girlie to the Movies (If You Can't Make Love at Home)," a 1919 song by Edgar Leslie, Bert Kalmar and Pete Wendling, says that in the dark movie house, "Your girl may be a ribbon clerk / But you can close your eyes and think you're kissing Billie Burke." The song was recorded by Billy Murray and Irving Kaufman.

"Was There Ever a Pal Like You" is a 1919 song by Irving Berlin, featuring a glamorous color portrait of Billy Burke on the sheet-music cover (New York: Irving Berlin).

Francis X. Bushman

Francis X. Bushman (1883–1966), a hugely popular star in the 1910s often paired with Beverly Bayne, whom he married, is best known today for his role as the villainous Messala in the 1925 *Ben-Hur*. Songs published in connection with his films began to appear in 1914 and he was cited as a romantic hunk in other songs. Advertisements at the time describe Bushman as "the most popular man in the world today. We defy you to name his equal in popularity."

Dear Old Girl, a 1913 Essanay film, includes the song "My Ship o' Dreams" by Francis X. Bushman (words) and Frank M. Suttle (music). Bushman plays a student who loses his fiancée (Beverly Bayne) in a train accident but is reunited with her in memories and dreams. The sheet music (Chicago: Rossiter) features a large photo of Bushman and says the song was created "with pleasant memories of my great success *Dear Old Girl*." The song says, "I sail o'er the ocean of memory / Drifting on star-studded seas / ... Love's lighthouse throws flickering beams / Guiding me through, on my journey to you."

One Wonderful Night, a 1914 Essanay film, includes three songs. In the film, Bushman plays an American railroad builder who marries Lady Hermione (Beverly Bayne). The sheet music (New York: Remick) for "One Wonderful Night," by Uriel Davis, features a photo of Bushman and Bayne. The sheet music (Chicago: Frank K. Root) for "One Wonderful Night," by Clarence M. Jones, pictures Bushman. The sheet music (Chicago: Frank K. Root) for "One Wonderful Night (You Told Me You Loved Me) by Clarence M. Jones (music) and E. Clinton Keithley and Joe Lyon (words), also pictures just Bushman.

Rossiter Songster is a 1915 anthology album featuring music to be played with movies. The songbook (Chicago: Rossiter) features a large photo of Bushman on the cover.

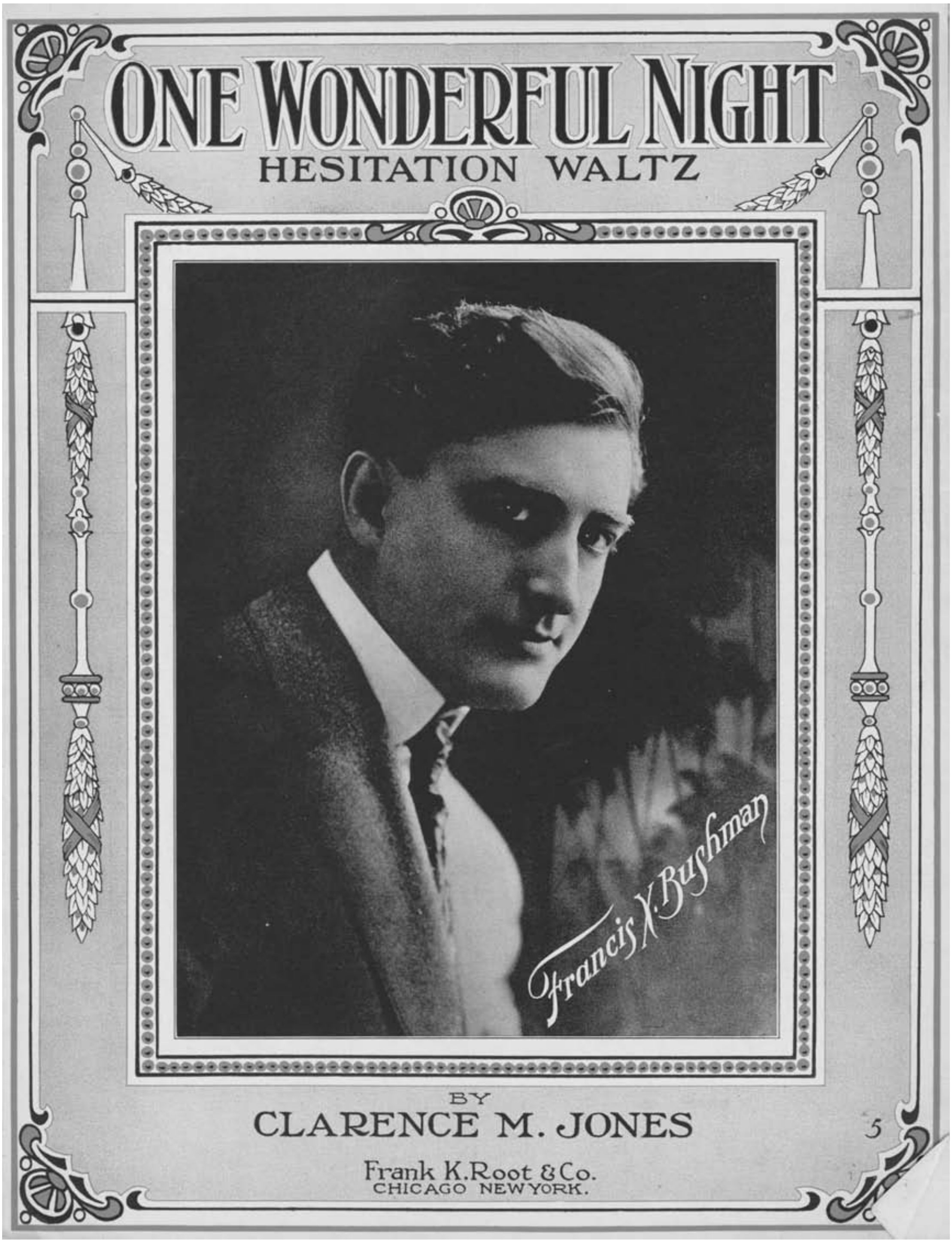
"The Moving Picture Hero of My Heart" is a 1916 song by Roger Lewis (words) and Ernie Erdman (music). The sheet music (Chicago: Forster) pictures Bushman and says, "Mamie Riley lived in Maine, motion pictures on the brain, every evening she would go in to see a picture show." When she meets a man she likes, she says he has the size of Bushman.

"Come Out of the Kitchen, Mary Ann" (1917). In this song, a kitchen maid falls asleep washing dishes and dreams a fairy comes to her singing, "Come out of the kitchen Mary Ann, why waste your time cooking Irish stew when you could be loved by Francis Bushman." The song was created by James Kendis and Charles Bayha for the 1917 Broadway musical *Have a Heart* where it was sung by Louise Dresser.

"Soon We'll All Be Seen upon the Screen" is a 1918 song that asserts that everyone wants to be a movie star. "When Francis X. Bushman starts to killin' / the depraved and wicked villain / you know you should become a photo play star." Rennold Wolf and Louis A. Hirsch created the song for the Broadway musical *The Rainbow Girl*.

Joe Butterworth

Irish-born child star Joe Butterworth (1910–1986) had good roles in thirteen films in the 1920s including *Little Annie Rooney* with Mary Pickford and *Three's a Crowd* with Harry Langdon. He


ONE WONDERFUL NIGHT
HESITATION WALTZ
Francis X. Bushman
BY
CLARENCE M. JONES
5
Frank K. Root & Co.
CHICAGO NEW YORK.

Francis X. Bushman: sheet music for "One Wonderful Night"

played Sam to Ben Alexander's Penrod in the 1923 film *Penrod and Sam*. He gave up movies at the age of seventeen.

The Good Bad Boy, a 1924 Principal Pictures film, included the song "Who Wants a Bad Little Boy." Butterworth plays Billy, the son of an inventor who's always getting in fights to defend his dad's honor and is disliked by everyone. After he rescues a girl and catches a villain, everyone wants to be his friend. The sheet music (New York: Independent) features a photo of Butterworth.

Alice Calhoun

Alice Calhoun (1900–1966) began her movie career in 1919 with Vitagraph and made over forty silent films. Her Vitagraph features include *The Sea Rider* (1920), *Rainbow* (1921), *The Angel of Crooked Street* (1922), *One Stolen Night* (1923) and *Between Friends* (1924).

Between Friends is a 1924 Vitagraph film with the song "Cecile" by Herbert Parsons. Calhoun plays an artist's model in love with artist Lou Tellegen whose wife has killed herself. The sheet music (London: Miller) pictures Calhoun with Tellegen.

Catherine Calvert

Catherine Calvert (1890–1971) starred in over twenty romantic films in the late 1910s and early 1920s, mostly for Vitagraph and Keeney Pictures, and then quit moviemaking in 1923. She was also a stage actress and starred in the film version of her Broadway success *A Romance of the Underworld*. Two of her films were made by the first woman director, Alice Guy, *House of Cards* (1917) and *Behind the Mask* (1917).

"My Lady of the Screen," a 1918 song dedicated to Calvert, features her photo on the sheet-music cover.

Fires of Faith, a 1919 Famous Players/Paramount film, includes the song "Fires of Faith" by Joe Young and Sam M. Lewis (words) and M. K. Jerome (music). Calvert plays a woman who joins the Salvation Army and goes to Europe during World War I. The sheet music (New York: Waterson, Berlin and Snyder) pictures her in uniform reading to blind aviator Eugene O'Brien with a small boy watching. The songs says "Fires of faith are burning, burning in every heart."

"You Didn't Want Me When You Had Me (So Why Do You Want Me Now)" is a 1919 song by Ben Russell and Bernie Grossman (words) and George E Bennett (music). The sheet music (New York: Stern) says the song is dedicated to Calvert "courtesy of Famous Players Lasky Corp." and features her signed portrait. The song says, "Why do you try to awaken memory, why talk about the days that used to be? I told you once that there would come a day you'd want the love that you threw away."

Eddie Cantor

Broadway singing star/comedian Eddie Cantor (1892–1964) is rarely thought of as a silent-film actor but he began his movie career in 1926 with a silent-film version of his stage musical *Kid Boots*. He made one more silent film but he really needed sound, so his movie career didn't blossom until the 1930s.

Kid Boots, the 1926 Paramount film, includes the song "He Knows His Groceries" by Lou Breau and Bill Hueston. The sheet music (New York: Marks) pictures Cantor in this adaptation of his Broadway musical. He plays a salesman who gets involved with Clara Bow who helps him save a friend from a gold digger. Billie Dove plays lovely Polly Pendleton.

June Caprice

Beautiful baby-faced June Caprice (1895–1936) made over twenty films in the late 1910s and early 1920s, mainly for Fox but also for Pathé and Albert Cappellani. Many were directed by Harry F. Millarde whom she married. She quit moviemaking in 1921 after starring in the science-fiction serial *The Sky Ranger*. She was quite popular with sheet-music publishers.

"After You've Had Your Way" is a 1916 song by Richard Howard. The sheet music (Boston: Daly Music) has a large photo of Caprice looking dreamy. The narrator of the song says, "So out in the world you want to go / Out in the world and love / Whomever you please and where ever you choose," but after you've grown old and your beauty's gone, "if there's anything left of you, come back to me after you've had your way."

"Somewhere There's Someone" is a 1918 song by Joe Salman (music) and Maurice Salman and Stan Wallace (words). The sheet music (Boston: Mendelssohn) features a color portrait of Caprice in an oval frame.

"I Know What It Means to Be Lonesome" is a

1918 song by Kendis, Brockman and Vincent. The sheet music (New York: Kendis, Brockman) features a signed photo of Caprice in curls, looking babyish. The song says, "I never knew I would miss you until you went away [but now] I know what it means to be lonesome."

"I'm Forever Blowing Bubbles," a 1918 song with words by "Jaan Kenbrovin" (James Kendis, James Brockman and Nat Vincent) and music by John William Kellette, was introduced in the 1918 Broadway musical *Oh Look!* The following year it became associated with Caprice and she was pictured on multiple song sheets published by Jerome H. Remick. They usually feature large color photos of the actress with lots of bubbles; one says the photo was "posed especially by Miss June Caprice, famous Wm. Fox screen star" while another identifies her as a "famous Albert Cappellani screen star." (She was making films for both studios at this time.) The song was a big hit with four different recordings. The melody is memorable for a good reason; it was "borrowed" from Chopin's "Fantasie Impromptu in C-Sharp Minor." The lyrics tell us that dreams, like bubbles, fade and die.

Rogues and Romance is a 1920 George B. Seitz/Pathé film with the song "Alhambra Moon" by George B. Seitz (words) and William Sullivan (music). Caprice plays an American girl in Spain who falls in love with a revolutionary leader and then has to be rescued. The sheet music (New York: George B. Seitz) pictures Caprice under the moon. Seitz wrote, directed and produced the film and played the rescuer.

Ora Carew

Ora Carew (1893–1955) made over 35 films in the silent era, beginning with *Saved by the Wireless* in 1915. Her 1920s features included *The Girl from Rocky Point* (1922) and *The Torrent* (1924). She ended her career in 1928 in *Galloping Ghosts* with Oliver Hardy.

Love's Protegé, a 1920 Arrow film, includes the song "Ruth (My Little Mountain Maid)" by Carew. In the film, Carew plays mountain maid Ruth who falls in love with a sophisticated city guy but is ridiculed by his family for her country ways. The sheet music (Los Angeles: Western Music) features a photo of Carew as the mountain maid. This obscure film, directed by Walter Wright, is also known as *The Lost Daughter* and *The Mountain Girl.*

Sue Carol

Sue Carol (1907–1982) began her movie career at the end of the silent era, mainly in flapper roles. She had small roles in the 1927 films *Soft Cushions* and *Slaves of Beauty* and a substantial role in the 1928 *Beau Broadway*, but her career didn't really blossom until the coming of sound.

"Sweet Sue Just You" is a 1928 song by Will J. Harris (words) and Victor Young (music). The sheet music (Shapiro, Bernstein) features a large color portrait of Carol.

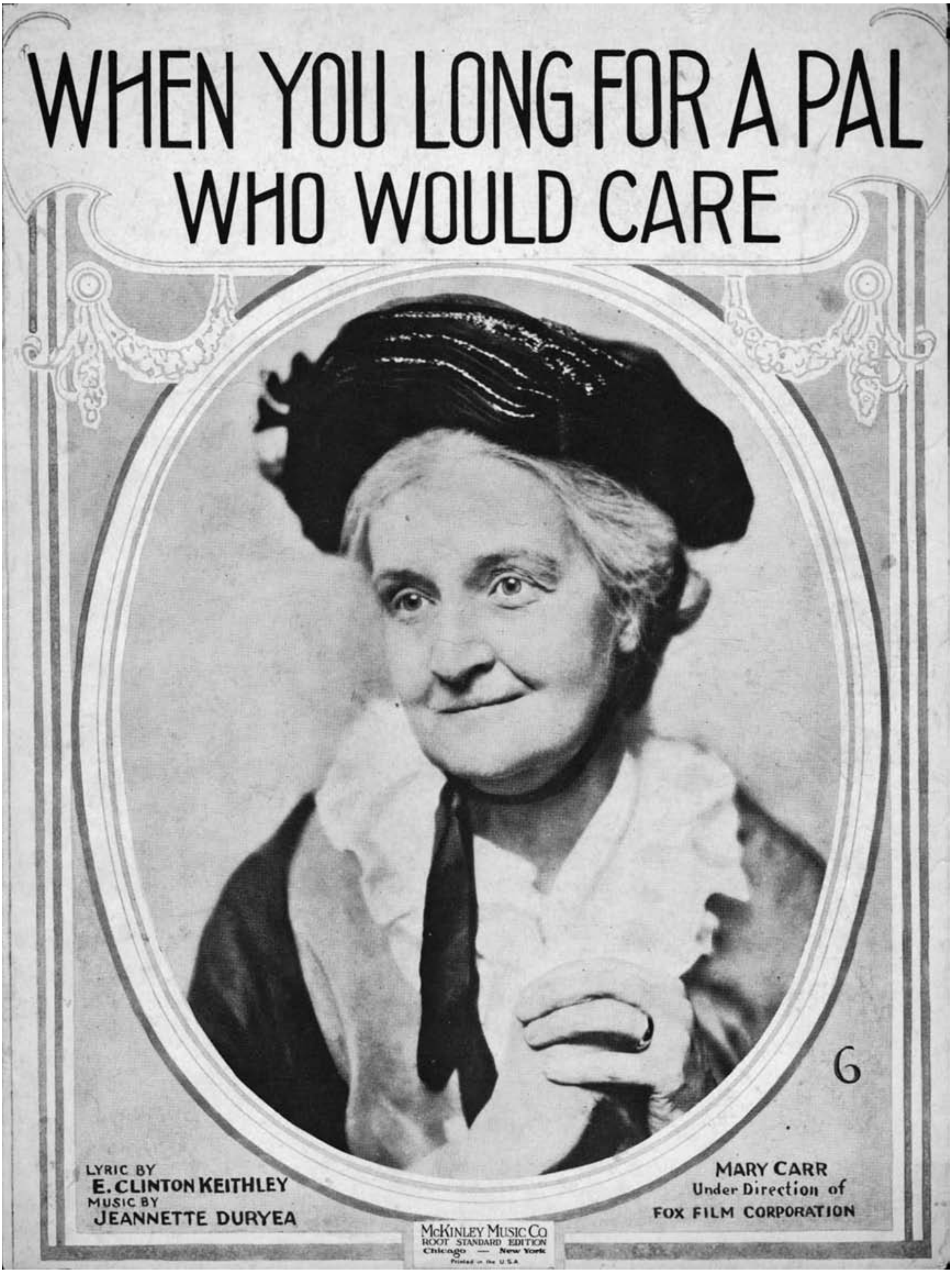
The Air Circus is a 1928 Fox film with the song "High Up in the Sky" by Ted Pola and Eddie Brandt. Carol plays an aviatrix involved with two aviators. The sheet music (London: Campbell Connelly) says it is the film's theme song and pictures Carol on an airfield with David Rollin. Howard Hawks directed this silent film with a music track.

Mary Carr

Mary Carr (1874–1973) was one of the most popular "mother" actresses of the silent cinema, emoting in over 100 films. She began in films in 1915 at the age of 41 and became a star in 1920 through her portrayal of the mistreated mother in the tearjerker *Over the Hill to the Poorhouse*. She played Aunt Em in the 1925 *Wizard of Oz* and continued to work in movies until 1956.

Over the Hill to the Poorhouse, the 1920 Fox film, included the song "Over the Hill" by Lou Klein (words) and Edgar Allen and Maurie Rubens (music). Carr plays the hardworking mother of six children. She has to seek refuge in the poorhouse when money sent to her by her good son (Johnie Walker) is stolen by an evil son (Noel Tearle). The American sheet music (New York: Shapiro, Bernstein) features a drawing of Carr looking motherly toward Walker while the British sheet music (London: B Feldman) has a painting of a country house on a grassy hill. The song laments the sending of old folks over the hill to the poorhouse.

"When You Long for a Pal Who Would Care" is a 1922 song by E. Clinton Keithley (words) and Jeannette Duryea (music). The sheet music (Chicago: McKinley Music) features a photo of Carr looking like a kindly mother and identifies her as "Mary Carr under direction of Fox Film Corporation." The song says a mother is "the pal who would care" when you're all alone, the "one


WHEN YOU LONG FOR A PAL
WHO WOULD CARE
6
LYRIC BY
E. CLINTON KEITHLEY
MUSIC BY
JEANNETTE DURYEA
MARY CARR
Under Direction of
FOX FILM CORPORATION
McKINLEY MUSIC Co
ROOT STANDARD EDITION
Chicago — New York
Printed in the U.S.A.

Mary Carr: sheet music for "When You Long for a Pal Who Would Care"

you've forgotten with silv'ry hair, just remember she's still waiting there."

The Custard Cup, a 1923 Fox film, includes the song "Mother Darling of Mine" by Howard Strow (words) and Harold E. Dwyer (music). The sheet music (New York: Lawrence Henry) features a portrait of Carr. She plays an elderly widow looking after three children in a poor neighborhood known as the Custard Cup. The song is a hymn of praise to a darling mother.

On the Banks of the Wabash is a 1923 Vitagraph film with the song "On the Banks of the Wabash" by Paul Dresser. Carr plays the mother of a family that lives by the Wabash River. The sheet music (New York: Robbins/London: Feldman) says the song was inspired by the film and features a scene from it.

The Spirit of the U.S.A. is a 1924 Emory Johnson/FBO film with the song "That Wonderful Mother of Mine" by Clyde Hager (words) and Walter Goodwin (music). Carr plays a woman with two sons, one good and patriotic and one not so good and not so patriotic. The sheet music (New York: Witmark) pictures Carr with Johnie Walker who plays the good son.

Drusilla with a Million, a 1925 Associated Arts/FBO film, includes two songs. Carr plays Drusilla, an elderly woman who inherits a million dollars and turns her mansion into an orphanage despite neighbors' objections. The sheet music (London: Francis, Day and Hunter) for "Dear Little Velvet Fingers," by Alec Tinker, J. F. Lambe and Tom Mellor, features a photo of Carr with a baby. The sheet music (London: Cavendish) for "Love and You" by John Reynders features a scene from the film, showing Priscilla Bonner and Kenneth Harlan holding a baby. The song says that life is all love with you.

Thomas Carrigan

Thomas Carrigan (1886–1941) began making films with Selig in 1911 *(A Novel Experiment*) and acted in over forty films in the silent era. He starred opposite Pearl White in *The Tiger's Cub* (1920) and Laura La Plante in *Crooked Alley* (1923). His movie career, as that of so many other silent stars, ended with the coming of sound.

Checkers is a 1919 Fox film with the song "Checkers" by Leo Edwards and Edgar Allen. Carrigan plays a race-horse enthusiast nicknamed Checkers, in love with Jean Acker who has entered her horse Remorse in a big race. The sheet music (New York: McCarthy and Fisher) has a checkerboard cover with a photo of Carrigan standing in front of Acker on her horse. The song is about a man named Checkers whose sweetheart's horse Remorse brings him fame and fortune.

Madeleine Carroll

Madeleine Carroll (1906–1987), best remembered for her roles in Hitchcock's *The 39 Steps* and *Secret Agent*, began her cinema career in her native England at the end of the silent era. She made four silent films, starting with *What Money Can Buy* and *Guns of Loos* in 1928, and was recognized as a star on the rise.

Guns of Loos, the 1928 Stoll film, includes the song "If You'd but Say You Care" by Arthur Crocker and Harry Major. Carroll plays Diana, the woman who loves blind war hero Henry Victor in this highly patriotic picture. The sheet music (London: Keith Prowse) pictures Carroll with Victor.

Nancy Carroll

Nancy Carroll (1904–1965) began her movie career at the end of the silent era but really came into her own with the coming of sound and the musicals that featured her singing and dancing. She was hugely popular in the early 1930s but quit films in 1938.

Manhattan Cocktail, a 1928 Paramount/Famous/Lasky film, includes two songs by Victor L Schertzinger, "Gotta Be Good" and "Another Kiss." Carroll plays a smalltown girl who goes to New York City with boyfriend Richard Arlen to try to make it on Broadway. The sheet music (New York: Famous Music) pictures them holding hands.

The Shopworn Angel is a 1928 film with the theme song "A Precious Little Thing Called Love" by Lou Davis and J. Fred Coots. Carroll plays a Broadway chorus girl with a sugar daddy; she then falls in love with soldier Gary Cooper and reforms. The sheet music (New York: Remick Music) pictures them together. The film was made as a silent movie but a music track was added later, including Carroll singing the theme song.

Abie's Irish Rose, a 1928 Paramount/Famous/Lasky film, includes the songs "Rosemary" and "Little Irish Rose" by Anne Nichols (words) and J. S. Zamecnik (music). Carroll plays the "Irish

Rose" in this film based on a play about an Irish girl marrying a Jewish boy. The sheet music (Cleveland: Sam Fox) pictures Carrol's face in the middle of a rose. The film was made in both silent and sound versions.

Kenneth Casey

Kenneth Casey (1899–1965), a Vitagraph child star from 1910 to 1913, appeared in dozens of movies including *A Tale of Two Cities* (1911) and *Father and Son* (1912). He also wrote a song about his stardom and became a professional songwriter with hits like "Sweet Georgia Brown."

"The Moving Picture Boy" is a 1911 song by Kenneth Casey who sang it at screenings of his movies. The sheet music (Brooklyn: M. A. Casey) shows Casey in different movie scenes with an audience watching. The song says, "Just because I am the moving picture boy, / That is why I'm everybody's love and joy, / Every time my face is flashed up on the screen, / They say, oh, he's the sweetest thing we've ever seen." Other verses describe his fame and his ambition to play George Washington when he grows up. M. A. Casey was Kenneth's father.

Dolores Cassinelli

Dolores Cassinelli (1888–1984) began acting in movies in 1911 and made over sixty films before quitting the business in 1925. She was Queen Isabella in *Columbus* (1923) and Pocahontas in *Jamestown* (1923).

Lafayette, We Come! is a 1918 Perrett Productions film with a song titled "Lafayette, We Come!" Cassinelli plays a woman in love with pianist E. K. Lincoln during World War I. She pretends to be a princess but he thinks she might be a German spy. Leonce Perrett produced, wrote and directed the film.

Irene Castle

Irene Castle (1893–1969) and husband Vernon were the Astaire and Rogers of the 1910s and were portrayed by them in *The Story of Vernon and Irene Castle* (1939). The couple portrayed themselves in the semi-biographical film *The Whirl of Life* (1915) and they were featured on the 1914 songs sheets for "The Castle Walk," "Castle Valse Classique" and "Maxixe Brasilienne." Vernon died in World War I but Irene went on to star in seventeen silent films, beginning with the patriotic serial *Patria* (1917) and ending with *Slim Shoulders* (1922).

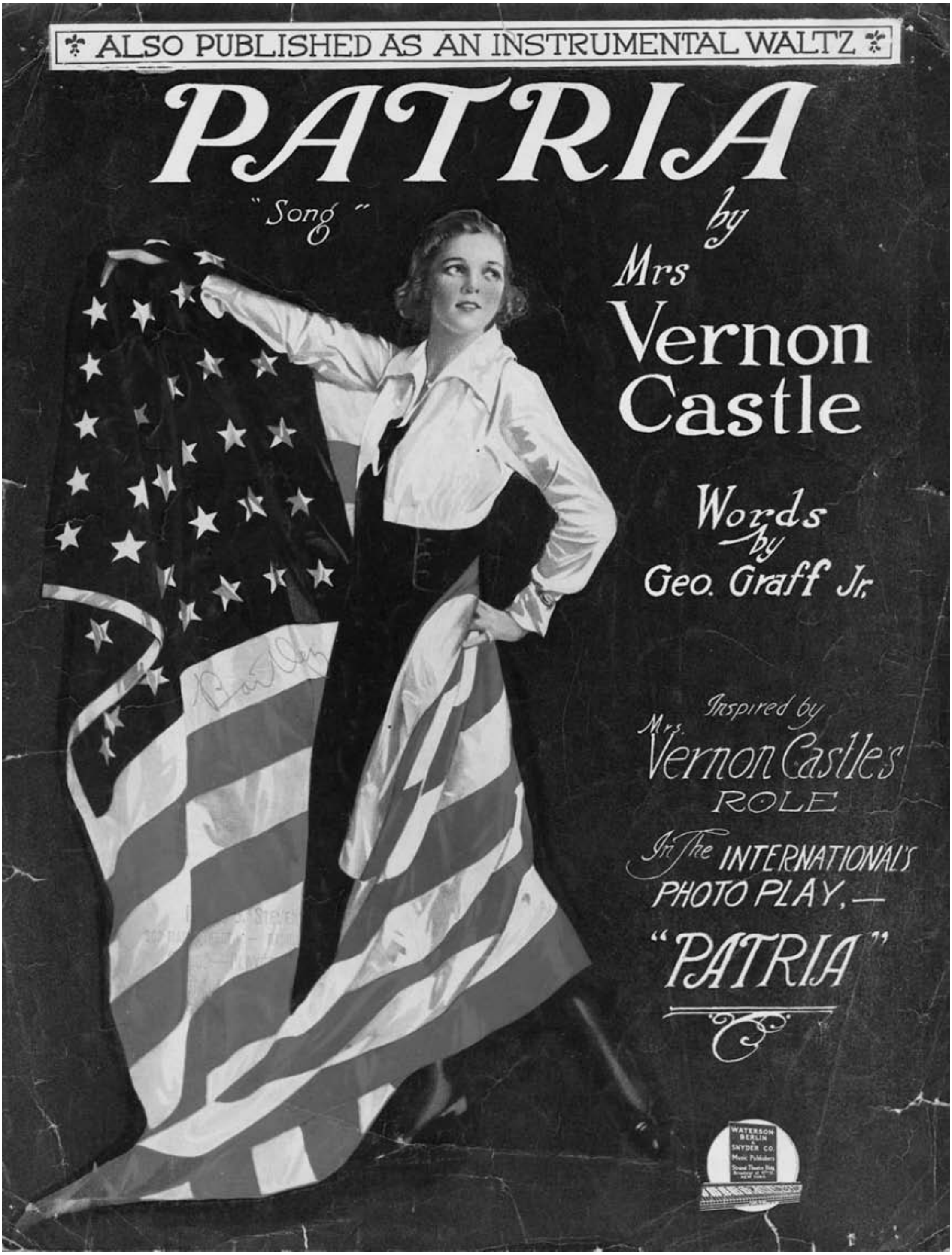
Patria, a 1917 International Film Service serial, included the song "Patria" by "Mrs. Vernon Castle" (music) and George Graff Jr. (words). Castle plays a woman named Patria who owns the largest munitions factory in America, and Milton Sills is a secret service agent who beats up the villains who threaten her. The sheet music (New York: Waterson, Berlin and Snyder) shows Castle wrapped in an American flag and says the song was "inspired by Mrs. Vernon Castle's role in the International photo play *Patria*." The serial was a propaganda piece by William Randolph Hearst intended to foment dislike of Japan and Mexico. The film annoyed President Woodrow Wilson so much he wanted it withdrawn; this didn't happen but the film was revised so the nationality of the enemies was unclear. The song is addressed to a woman named Patria and begins, "You came to me so tenderly / Our hearts both cried for a mating."

Slim Shoulders, a 1922 Hodkinson film, includes the song "Slim Shoulders" by Charles K. Harris. Castle plays a society woman who tries to conceal her father's forgery but ends up loving the man who has the evidence against him. The sheet music (New York: Chas. K. Harris) says the song was "introduced in Chas. K. Harris' motion picture story *Slim Shoulders* featuring Irene Castle" and pictures Castle dancing. The song says, "Slim Shoulders, Slim Shoulders, that's my pet name for you."

Barbara Castleton

Barbara Castleton (1894–1978) made over thirty films in the silent era, beginning with a starring role in the patriotic *The Mothers of Liberty* (1914) and ending with a starring role in the crime drama *The Net* (1923).

The Streets of New York is a 1922 State/Arrow film with the song "Dear Old New York" by Larry Urbach (words) and Victor Nurnberg (music). Castleton plays a woman who unknowingly crippled a man who had been robbed by her father. He recovers, she makes good. The sheet music (New York: Cameo Music) says the song was "inspired by the Arrow photoplay *The Streets of New York*, a Burton King production" and it pictures Castleton.


ALSO PUBLISHED AS AN INSTRUMENTAL WALTZ
PATRIA
"Song"
by
Mrs
Vernon
Castle
Words
by
Geo. Graff Jr.
Inspired by
Mrs. Vernon Castle's
ROLE
In The INTERNATIONAL'S
PHOTO PLAY,—
"PATRIA"
WATERSON BERLIN & SNYDER CO.

Irene Castle: sheet music for *Patria*

Helene Chadwick

Helene Chadwick (1897–1940) starred in seventeen Goldwyn films from 1919 to 1923, including *Made in Heaven* (1921), *The Sin Flood* (1922) and *Reno* (1923). She began her movie career in 1916 with *The Challenge* for Astra and went on to star in sixty silent features.

Heartsease, a 1919 Goldwyn film, includes the song "Heartsease" by Alfred Bryan (words) and Neil Moret (music). In the film, Chadwick plays a woman loved by a young opera composer (Tom Moore) who dedicates his aria "Heartsease" to her. The sheet music (New York: Remick) pictures Chadwick and Moore in the film.

The Cup of Fury, a 1920 Eminent Authors/Goldwyn film, includes the song "The Cup of Fury" by Annelu Burns and Madelyn Sheppard. The sheet music (New York: McCarthy and Fisher) says the song was "suggested by the Goldwyn picture presented by Samuel Goldwyn and Rex Beach entitled *The Cup of Fury* by Rupert Hughes" and pictures the book's cover and a portrait of Hughes. Helene Chadwick plays a German immigrant who foils a German attempt at sabotage while working in a shipyard during World War I. Florence Deshon plays her friend Polly Widdicombe. This was the first production of Eminent Authors' Pictures, a company formed to produce films by famous authors. The song says that you can drink from the cup of fury or the cup of love but that the love cup is better.

Lon Chaney

Lon Chaney (1883–1930), the first great horror star of the movies, became a major star with his performance as a fake cripple in *The Miracle Man* (1919). His impressive range of characterizations included such cinematic icons as the title figures in *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). His ability to embody different personalities caused him to be dubbed "The Man of a Thousand Faces."

"What'll We Do on a Saturday Night (When the Town Goes Dry)" is a 1919 song complaining about the coming of Prohibition when all that will be left for a fellow to do on Saturday night is to take his girl to the movies. The sheet music (New York: Waterson, Berlin and Snyder) shows a couple in front of a cinema advertising next week's show as *The False Faces* starring Lon Chaney.

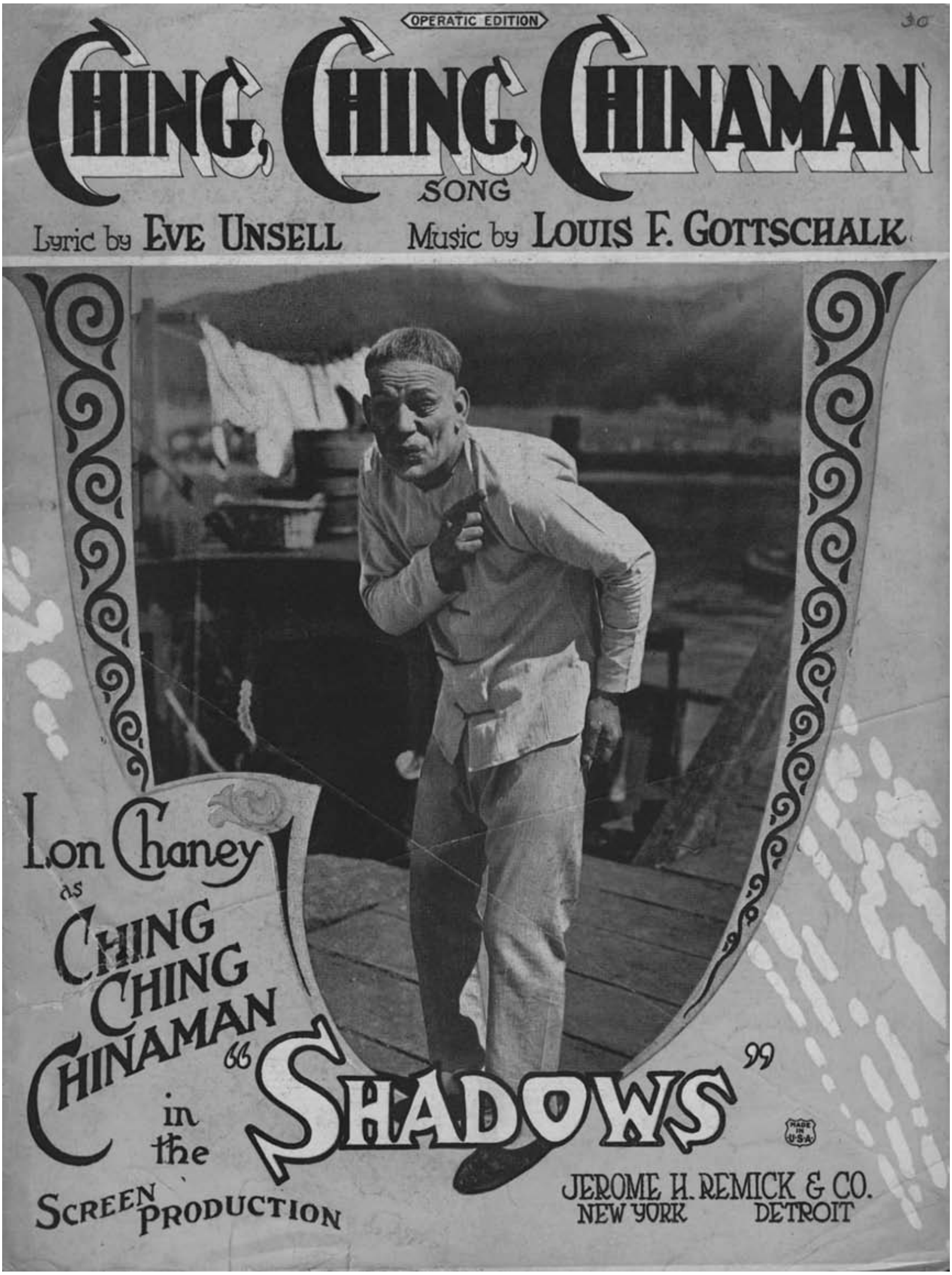
The False Faces, a 1919 Paramount film, includes the song "False Faces" by Edgar Leslie (words) and Pete Wendling (music). Chaney plays a villainous German spy involved in a deadly struggle with "Lone Wolf" Henry B. Walthall. See the Walthall entry for more details.

Treasure Island, the 1920 Paramount-Artcraft film, includes the song "Treasure Island" by Louis Weslyn (words) and Joe Meyer (music). Chaney plays two roles, the blind pirate Pew and the surly seaman George Merry, and according to critics is the best thing about the film. The sheet music (San Francisco: Daniel and Wilson) says "Maurice Tourneur presents Treasure Island" and it features a scene from the film with Chaney as Merry, Shirley Mason as Jim Hawkins and Charles Ogle as Long John Silver. This is a lost film.

Shadows is a 1922 film with the song "Ching, Ching, Chinaman" by Eve Unsell (words) and Louis F. Gottschalk (music). Chaney plays a Chinese man who becomes a Christian to help a friend in this film based on the story "Ching, Ching, Chinaman" by Wilbur Daniel Steele. The sheet music (New York: Jerome H. Remick) shows Chaney in the role. The song lyrics are racist in the mode of the era, describing a "queer little quaint Chinaman / See his funny little walk / Hear his funny talkee talk."

Oliver Twist, the 1922 Jackie Coogan/Associated First National film, includes the song "Oliver Twist" by Vaughn DeLeath. Chaney plays Fagin, one of his great roles. The sheet music (New York: Witmark; London: Feldman) says the song was "introduced in the screen version of *Oliver Twist*" starring Jackie Coogan.

The Hunchback of Notre Dame 1923 film includes four songs. Hunchback Quasimodo (Chaney) sacrifices his life to save gypsy girl Esmeralda (Patsy Ruth Miller) who has befriended him. The sheet music (London: Duff Stewart) for "The Hunchback of Notre Dame (The Song of the Bell)," by D. Cameron Forrester (words) and Montague Clayton (music), is narrated by Quasimodo who says he would die for Esmeralda and that he rings the bell to express his love. The sheet music (London: Duff Stewart) for "The Hunchback Waltz," by Montague Clayton, pictures Miller and the cathedral. The sheet music (New York: Schirmer) for "The Hunchback of Notre Dame Love Theme," by Domenico Savino, also features Miller and the cathedral. The sheet music (New York: Belwin) for "Chimes of Notre Dame," by Maurice Baron, just pictures the cathedral.


OPERATIC EDITION
30
CHING, CHING, CHINAMAN
SONG
Lyric by EVE UNSELL
Music by LOUIS F. GOTTSCHALK
Lon Chaney
as
CHING CHING CHINAMAN
in the
SCREEN PRODUCTION
"SHADOWS"
MADE IN U.S.A.
JEROME H. REMICK & CO.
NEW YORK DETROIT

Lon Chaney: sheet music for *Shadows*

The Phantom of the Opera 1925 Universal-Jewel film includes three songs. Chaney plays the mysterious phantom of the Paris Opera who guides a soprano (Mary Philbin) to stardom and then abducts her to his underground lair. The songs, issued in professional sheet-music format to be played with the film, are "If You Believe in Me" by Clogau and Bennett, "Because You Say Goodbye" by Levy, and "Toccata and Fugue in D Minor" by Bach.

Laugh, Clown, Laugh, a 1928 MGM film, has the theme song "Laugh, Clown, Laugh" by Ted Fiorito (music) and Sam Lewis and Joe Young (words). Chaney plays a circus clown in love with a girl he has raised who now wants to marry a nobleman. When she finds out he secretly loves her, she pretends to love him back out of gratitude. It doesn't work out. The sheet music (New York: Remick; London: Davis) shows Chaney in clown costume laughing.

"Lon Chaney's Going to Get You If You Don't Watch Out" is a comedy song that Chaney created for the MGM movie musical *The Hollywood Revue of 1929*. It's performed there by Gus Edwards with dancers masked as screen characters portrayed by Chaney. John Murray wrote the words and Gus Edwards composed the music.

Charles Chaplin

Charles Chaplin (1889–1976) was probably the most famous person in the world in 1916 and certainly the funniest. His persona, walk and costume were easy to imitate which may explain why there were so many songs written about him at the time, around thirty in 1915–16 alone, including the World War I soldiers' favorite, "The Moon Shines Bright on Charlie Chaplin." Chaplin formed a music publishing company in 1916 to publish his own songs but the Charlie Chaplin Music Publishing Company sold few of the two thousand copies of sheet music it printed. "The Peace Patrol" and "Oh! That Cello" were "very bad songs," explained Chaplin.

"Charlie Chaplin Mad" is a 1914 song by Nat D. Ayer. This seems to have been the first song written about Chaplin. It was created for a London revue by an American songwriter when the Chaplin craze first began to sweep across England.

"The Chaplin Walk" is a 1915 song by Jerome Kern and Otto Motzan (music) and Schuyler Greene (words). This explanation of the Chaplin walk was created for the Broadway musical *Nobody Home*. The sheet music has a glamour girl on the cover rather than Chaplin.

"Charlie! Charlie!" is a 1915 song by Dan Lipton (words) and Herman Darewski (music). The sheet music (London: Francis, Day and Hunter) shows Chaplin flirting with a girl in a scene from an Essanay movie. The song says that Charlie misbehaved while making a movie:

> Mary Jane was a dear little nurse
> In a quaint old village somewhere
> And some cinema actors came
> To perform a picture there
> Cheerful Charles was the comedy man
> Mary caught his eye
> He took her for a walk
> And her bank book she show'd
> And now you'll hear her cry
> Where or where is my Charlie
> He does the funniest falls
> Seen on the screen in the picture halls.

The song never mentions Charlie's last name. The sheet music also pictures Florrie Florde who performed the song on stage in England.

"Charlie Chaplin," a 1915 American song by Edward S. Hutchinson, praises the comic. It was created for the Broadway musical *Mutt and Jeff at College*.

"Charlie Chaplin" is a 1915 foxtrot in honor of Chaplin, composed by Herman Darewski.

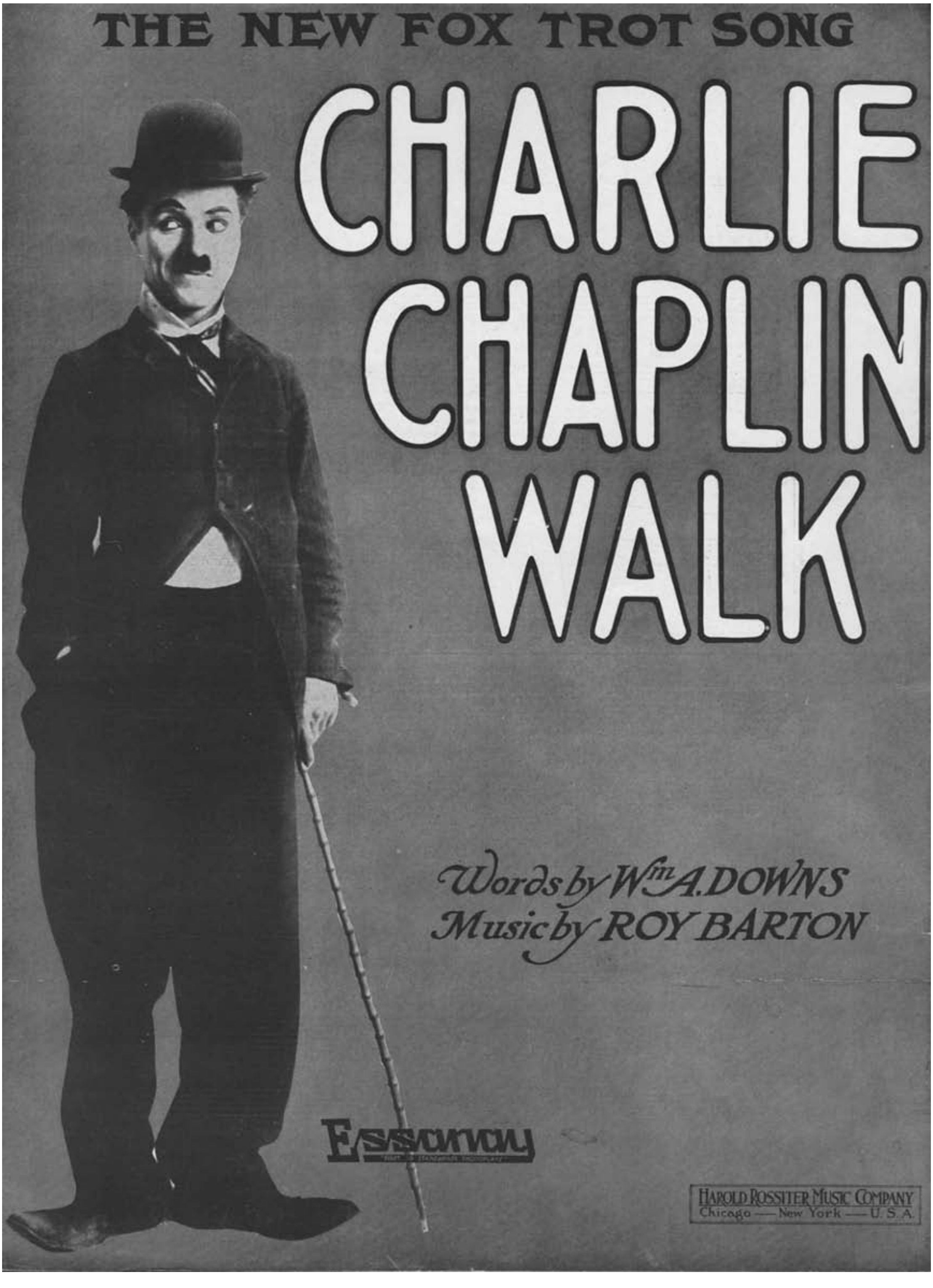
"Charlie Chaplin, the Funniest of Them All" is a 1915 song by George Boyden. The sheet music (Mansfield, Massachusetts: Walker Music) has a drawing of Chaplin as the Little Tramp with his cane. The song insists that Chaplin is the funniest screen comic. "Jon Bunny is funny but you are the cream / Oh! Charlie Chaplin, you're a scream."

"The Charlie Chaplin Glide" is a 1915 song by Gordon Strong. The walk becomes a glide in this song, one of two featuring this term. The sheet-music cover shows Charlie Chaplin moving in his unique glide.

"Charlie Chaplin Glide," another 1915 song, this one by Al Trube and Thomas Becker was the second of the "glide" songs. The sheet music also shows Chaplin gliding. It was published in New York by A. H. Trube.

"Charlie Chaplin of the Photoplay" is a 1915 American song by Fred Whitehouse. The sheet music (Hoboken, New Jersey: Yankee Music) features a large photo of Chaplin without makeup and an inset picture of him as the Little Tramp.

"Charlie Chaplin's Frolics" is a 1915 "eccentric


THE NEW FOX TROT SONG
CHARLIE CHAPLIN WALK
Words by Wm A. DOWNS
Music by ROY BARTON
Essanay
HAROLD ROSSITER MUSIC COMPANY
Chicago — New York — U.S.A.

Charles Chaplin: sheet music for "Charlie Chaplin Walk"

dance for piano" by Theo Bonheur. The sheet music (London: W. Paxton) features drawings of Chaplin walking, leaning on his can, playing a banjo and spilling water.

"Charlie Chaplin Walk" is a 1915 song by William A. Downs (words) and Roy Barton (music). The sheet music (Chicago: Harold Rossiter) shows Chaplin with his cane as the Little Tramp and features the Essanay Studio logo. The song says:

> A funny step has just struck town,
> Originated by a clown.
> It'll be taunting you.
> Each movie fan this step has seen,
> It'll be chasing you.
> Put your two heels close up tight,
> Swing your cane, fix your hat,
> Do the funny Charlie Chaplin Walk.

A later song, also titled "Charlie Chaplin Walk," composed by Maxwell Wolfson, is used as music for circus clowns.

"Funny Charlie Chaplin," a 1915 American song by James G. Ellis, tells us why Charlie Chaplin is so funny. The sheet music (Chicago: Acme) has a full-page drawing of Chaplin.

A Jitney Bus Elopement, a 1915 Essanay film, includes the song "The Jitney Bus" by Edith Maida Lessing (words) and Roy Ingraham (music). The song album (Chicago: Will Rossiter) features a photo of a jitney bus and a portrait of "Charles Chaplin in *A Jitney Bus Elopement*."

"March of the Movies" is a 1915 march by M. A. Althouse. The sheet music shows an audience in a cinema with a piano. The movie being shown features Chaplin as the Little Tramp.

"Oh! Charlie Chaplin" is a 1915 song by George Darnley. The sheet music (London: Premier Music) features a drawing of Chaplin as the Tramp eyeing a woman. The song describes the effect the comic has on a man's wife after she sees him at the Hippodrome:

> Charlie Chaplin lately has turn'd my
> old woman's brain
> She's bought a little bowler and she's
> bought a little cane
> All round the houses she will do his
> funny little run
> And hits each kiddie with her cane
> Upon his hot cross bun.

"That Charlie Chaplin Walk" is a 1915 song by Nat D. Ayer. The sheet music (London: Feldman) says the song is "from the successful Empire revue *Watch Your Step*" where it was performed by Lupino Lane, and it shows a well-dressed couple doing the Chaplin walk. The lyrics say:

> Since Charlie Chaplin became the craze
> Everyone copies his funny old ways,
> They copy his hat and the curl in his hair,
> His moustache is something you cannot
> compare.
> Watch 'em coming out of any cinema show,
> Shuffling along, they're acting like a rabbit,
> When you see Charlie Chaplin
> You can't help but get the habit;
> Everybody does that Charlie Chaplin walk."

"They All Do the Charlie Chaplin Walk" is a 1915 song by Mills and O. Scott. The family next door is so in love with Chaplin that

> They all do the Charlie Chaplin walk
> The Charlie Chaplin walk is all the talk;
> From London down to far New York
> Everybody's doing it.

"They Think I'm Charlie Chaplin," a 1915 song by Harry Wincott, was performed on stage by Chaplin imitator Joe Archer. The song album *Sheard's 40th Variety Annual* (London: Chas. Sheard) pictures Archer on the cover dressed like Chaplin's Tramp. The song says people mistake him for Chaplin. Further:

> Charlie, what a nut you are
> With your funny old walk and funny
> old smile,
> Funny old hat and funny old dial.
> Charlie, you're a la-di-da,
> You make us laugh.

"Those Charlie Chaplin Feet" is a 1915 song by Edgar Leslie and Archie Gottler. The sheet music (New York: Abrahams) features a drawing of Chaplin with large feet and photos of him showing off his feet at the beach. It says:

> There's a funny man I know
> Who gets all the people's dough
> He works in a movie show:
> Mr. Charlie Chaplin.
> Here's the latest and the greatest craze:
> Those Charlie Chaplin feet
> Those funny Chaplin feet.

The song was recorded by Arthur Collins and Byron Harlan.

Carmen, a 1916 Essanay film by Chaplin, includes the song "Carmen" by William J. McKenna. The sheet music (New York: Joe Morris) shows Chaplin as Darn Hosiery (Don José) with Edna Purviance as Carmen. The song was published in 1920 when the film was re-released as *Charlie Chaplin's Burlesque on Carmen*.

"Charlie Chaplin" is a 1916 American song written by Haydn Wood.

"Charlie Chaplin" is a 1916 English "march grotesque" composed by Cyril Thorne.

"Charlie Chaplin Went to War" is a 1916 English children's hopscotch counting song with patriotic references. It says:

> One, two, three, four,
> Charlie Chaplin went to war
> And this is what he taught them:
> Heel, toe, over we go,
> Salute to the King and bow to the Queen
> And turn your back on the Kaiserine.

"The Moon Shines Bright on Charlie Chaplin" is a 1916 song by Edward Stanning and Thurland Chattaway (words) and Kerry Mills (melody from his 1907 song "Red Wing"). The sheet music (London: Feldman) pictures Lillie Soutter as the song's performer. The song, popular with soldiers in World War I, says:

> The moon shines bright on Charlie Chaplin
> His shoes are cracking
> From lack of blacking
> And his little baggy trousers want mending
> Before they send him
> To the Dardenelles.

"The Moving Picture Hero of My Heart" is a 1916 song by Roger Lewis (words). and Ernie Erdman (music). The sheet music (Chicago: Forster) pictures Chaplin. When Mamie meets a man she admires, she tells him he has the smile of Charlie Chaplin.

"Oh! That Cello" is a 1916 song by Charles Chaplin. The sheet music (Los Angeles: Chaplin Music) pictures Chaplin playing the cello.

"The Peace Patrol" is another 1916 song by Chaplin. The sheet music (Los Angeles: Charles Chaplin Music) pictures the star.

"There's Always One You Can't Forget" is a 1916 song by Chaplin, and the sheet music (Los Angeles: California Music) pictures him.

"Come Out of the Kitchen, Mary Ann" is a 1917 song by James Kendis and Charles Bayha. A kitchen maid falls asleep and dreams that a fairy sings: "How would you like to be starred with Charlie Chaplin?" The song was created for the musical *Have a Heart.*

"Soon We'll All Be Seen Upon the Screen" is a 1918 song by Rennold Wolf and Louis A. Hirsch. "When the Vampire gets you frantic / Or when Chaplin cuts an antic / Then you know you should become a photo play star." It was featured in the Broadway musical *The Rainbow Girl.*

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (words) and Joseph H. Santley (music). It says, "Charlie Chaplin and his feet / Step all over poor Blanche Sweet."

"Movieland" is a 1920 British song by Harry Carlton, Frank Carter and J. A. Tunbridge. Alice dreams of leaving Wonderland and going to Movieland where she can meet Charlie Chaplin and do daring cinematic deeds.

The Kid, a 1921 Charles Chaplin/Associated First National film includes the song "The Kid (Kiddo)" by Haven Gillespie (words) and Joe Bren (music). The sheet music (London: Albert) pictures Chaplin with Jackie Coogan.

"Hollywood," a 1923 song by Aubrey Stauffer, was created for the Paramount movie *Hollywood*. A woman tells her boyfriend she's going to Hollywood so she can meet Chaplin.

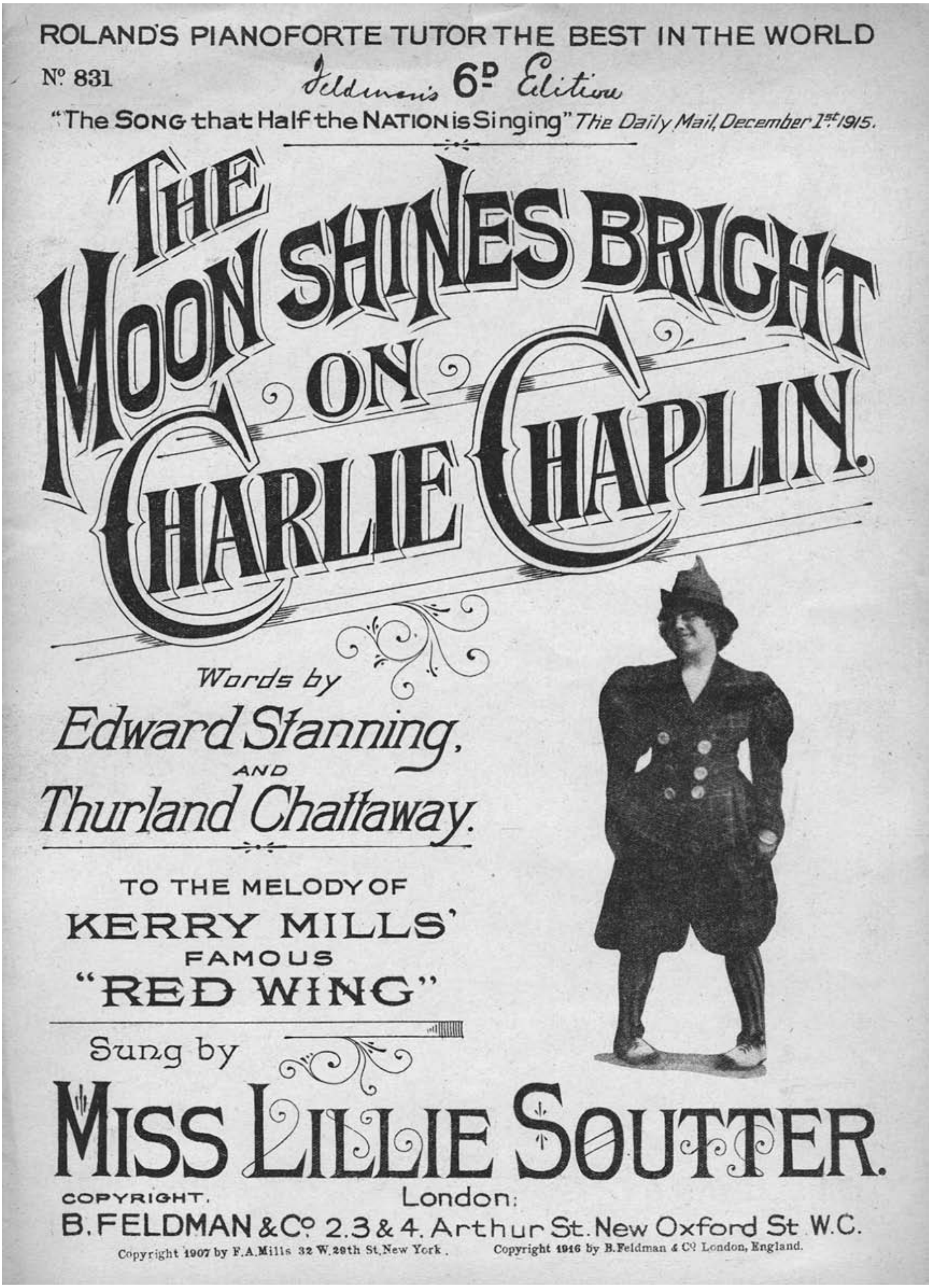
"To a Comedian" is a 1923 piano piece by Charles Wakefield Cadman. The sheet music is prefaced by a note of praise and a drawing of Chaplin standing before a movie camera. It's part of Cadman's four-part piano suite "From Hollywood."

"Mandalay" is a 1924 song by Earl Burtnett, Abe Lyman and Gus Arnheim. The sheet music (New York: Remick) pictures Chaplin in an elegant suit and has a scrawled inscription: "To Abe Lyman. My favorite is Mandalay. Charles Chaplin." The song is about a man's plan to sail away to Mandalay where his sweetheart waits.

The Gold Rush, the 1925 Chaplin/UA film, includes two songs. The sheet music (New York: Witmark) for "With You, Dear, in Bombay," by Charles Chaplin, shows Chaplin as the Little Tramp in a snow scene "as he appears in his latest feature picture *The Gold Rush*." The song is about a dream of sailing away "to old Bombay." The sheet music (New York: Irving Berlin; London: Francis, Day and Hunter) for "Sing a Song" by Charles Chaplin, Abe Lyman and Gus Arnheim, says the song is featured in the film and features a photo of Chaplin.

"Movie Mad" is a 1927 song by Fred Rome and Warwick Pryce. A kitchen maid decides to be a star in the moving "pitchers" and make "custard comedies with Charlie Chaplin."

The Circus is a 1928 Charles Chaplin/UA film with the song "Thinking of You" by Joseph Grey (words) and Allie Moore (music). The sheet music (New York: Eden) features a photo of Chaplin in the film. *The Circus* was reissued in 1969 with another song, "Swing Little Girl," by Chaplin.



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THE MOON SHINES BRIGHT ON CHARLIE CHAPLIN.

Words by

Edward Stanning,

AND

Thurland Chattaway.

TO THE MELODY OF

KERRY MILLS'

FAMOUS

"RED WING"

Sung by

MISS LILLIE SOUTTER.

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Charles Chaplin: sheet music for "The Moon Shines Bright on Charlie Chaplin"

City Lights, the 1931 silent film, includes the song "City Lights" by R. Arkell. The sheet music (London: H. M. Tennent) says the song is "dedicated by permission to Charlie Chaplin" and features a drawing of a city. The film was made as a silent but a music track was added.

Modern Times, a 1936 silent film, includes the theme song "Smile" by John Turner and Geoffrey Parsons (words) and Charles Chaplin (music). The sheet music (London: Bourne Music) shows Chaplin in his tramp costume. This was Chaplin's last silent film but it has music and sound effects.

Edythe Chapman

Edythe Chapman (1863–1948) began making movies at the age of 51 after a long stage career. She was highly successful, making over ninety silent films, usually playing a mother or aunt. She was Aunt Polly in *Tom Sawyer* (1917) and *Huckleberry Finn* (1920), Mrs. William Booth in *Fires of Faith* (1919) and the mother in *The Ten Commandments* (1923).

The Ten Commandments, the 1923 DeMille film, includes the song "Love's Old Sweet Song" by Clifton Bingham (words) and J. A. Malloy (music). Chapman plays the mother of good son Richard Dix and evil son Rod La Rocque in the modern section of the film. The sheet music (New York: Robbins) pictures Chapman with Dix.

Adelaide M. Chase

Adelaide M. Chase starred in the African American movie *Motherhood: Life's Greatest Miracle*, but no other information about her life and career is currently available.

Motherhood: Life's Greatest Miracle, a 1925 Blue Ray Productions film, includes the song "Motherhood" by Edward Grossman and Ted Ward. The sheet music (New York: Ager Yellen) pictures a mother with a child. The film tells the story of two pregnant women, their reactions to the news that they are to have a child, their preparations for the birth, and scenes of the actual delivery. This obscure African American film, starring Chase and George E. Patton, was written and directed by pioneer African American director Lita Lawrence. The film has been preserved by the Southwest Film/Video Archives at Southern Methodist University.

Mady Christians

Vienna-born Mady Christians (1892–1951) began acting in films in Germany in 1916 and became a top star in the 1920s with films like those in the *Man Without a Name* series. She left Germany in 1933 after the Nazis gained power, and acted in films in both England and America.

A Waltz Dream, a 1925 German film (original title: *Ein Walzertraum*) released in the United States by MGM in 1926, includes the song "A Waltz Dream Waltz" by Oscar Strauss. Christians plays a princess about to marry wayward Austrian officer Willy Fritsch. See Fritsch entry for more details.

The Burning Heart, a 1929 German film (original title: *Das Brennende Herz*), was distributed in England by Pro Patria, and includes the song "Remember Me" by Bruce Sievier (words) and Norton Greenop (music). The sheet music (Feldman: London) says it is the "theme song of Ludwig Berger's synchronized film" and it features a portrait of Christians in a heart frame. The film is silent with a music track.

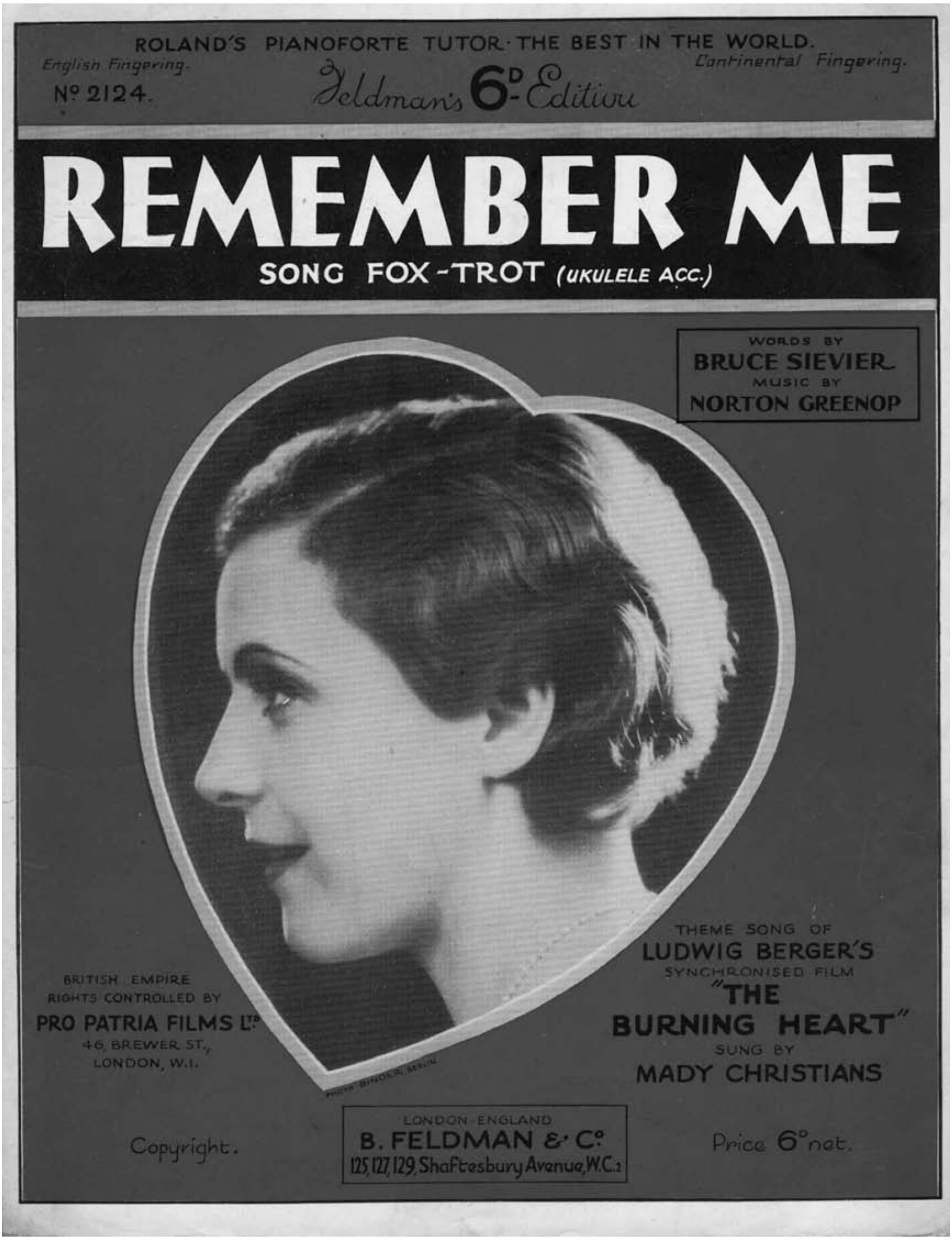
Gertrude Claire

Gertrude Claire (1852–1958) was one of the most popular "mother" actresses of the silent cinema, playing mothers, grandmothers and aunts in more than a hundred films before retiring in 1928, at age 80. Her features include *Double Dealing* (1923) and *The Little Irish Girl* (1926).

Human Hearts is a 1922 Universal-Jewel film with the song "Human Hearts" by Milt Hagen and Victor Nurnberg. Claire plays Ma Logan, the mother of House Peters who is tricked into marriage by a confidence woman. The sheet music (New York: Leo Feist) says the song was "inspired by the great Universal Jewel production" and it pictures Claire and Peters framed in a heart. The song is about a man who loses his sweetheart's love but keeps the love of his mother.

Marguerite Clark

Marguerite Clark (1883–1940) is more or less forgotten today as few of her forty films have survived, but in the 1910s she was hugely popular and a major rival for Mary Pickford. She began her acting career on stage and was invited to make films after impressing Adolph Zukor on stage in *Prunella* in 1913. She was an instant star in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WORDS BY
BRUCE SIEVIER
MUSIC BY
NORTON GREENOP
THEME SONG OF
LUDWIG BERGER'S
SYNCHRONISED FILM
"THE
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Price 6D net.

Mady Christians: sheet music for *The Burning Heart*

Wildflower (1914) and *The Goose Girl* (1915) and she starred in a film version of *Prunella* in 1918. She retired in 1921.

"I Want to Be Loved Like the Girls on the Film" is a 1915 song by Hank Hancock and Tom McNamara. The sheet music pictures Clark surrounded by filmstrips. The song is about a young woman who doesn't want to get married:

> I want to be loved like the girls on the film,
> I want to have heroes galore,
> I want to be queen
> Like you see on the screen
> With princes and knights by the score,
> I want to be saved from a watery grave,
> I want to dare death all the time.

"Marguerite Clark Waltz" is a 1917 waltz by Muriel Pollock. The sheet music (New York: Stern) for this dance tune says it was created in Clark's honor for *Motion Picture Magazine*. It features a large photo of Clark in an oval frame.

"Valse Marguerite" is a 1917 waltz by Edmund Braham. The sheet music (Chicago: Frank K. Root) features a portrait of Clark.

Prunella, the 1918 Famous Players-Lasky/Paramount film, includes the waltz "Starlight Love" by Lucien Dennis. Clark plays Prunella is this commedia-dell'arte-style story in which she marries Pierrot (Jules Raucort) and becomes a star on the Paris stage. The sheet music (New York: Witmark) shows Clark on a balcony being courted by Raucort.

Girls, a 1919 Famous Players–Lasky/Paramount film, includes the song "Girls" by Alfred Bryan (words) and Harry Carroll (music). Clark plays a woman who vows never to marry and puts a sign on her apartment door that proclaims "no man shall cross this threshold." The sheet music (New York: Remick) pictures Clark. Walter Edwards directed.

"Little Darling Marguerite" is a 1919 song by Eliza Doyle Smith. The sheet music (Chicago: Eliza Doyle Smith) features a portrait of Clark.

"I Want a Dixie Sweetheart" is a 1919 song by George G. Gartland (words) and W. C. Polla (music). The sheet music (Hartford: C. C. Church) features a large color photo of Clark in a picture frame and says she is starring in Paramount pictures. The song says, "There's a girl I love way down in Dixie and she lives beside the Swanee River shore ... I want a Dixie sweetheart when I start a home sweet home."

Ethel Clayton

Ethel Clayton (1882–1986), who began her film career in 1909, continued acting into the 1940s, appearing in over 180 movies. Few of her silent films were memorable but they did include *Journey's End* (1918) and *A Lady in Love* (1920).

"Love of a Rose" is a 1919 song by Will S. Dillon (words) with "music adapted from the famous *Salut d'Amour* by Elgar, edited by W. C. Polla." The sheet music features a large photo of Clayton.

The Mansion of Aching Hearts, a 1925 B. P. Schulberg film, includes the song "Mansion of Aching Hearts" by Harry Von Tilzer. Clayton plays a woman driven from her home with her small son by her banker husband who thinks she has been unfaithful. The sheet music (New York: Harry Von Tilzer) pictures Clayton in the film and says "Harry Von Tilzer's beautiful ballad" was "the inspiration for B. P. Schulberg's photo-play presentation entitled *Mansion of Aching Hearts*." James P. Hogan directed.

Gladys Coburn

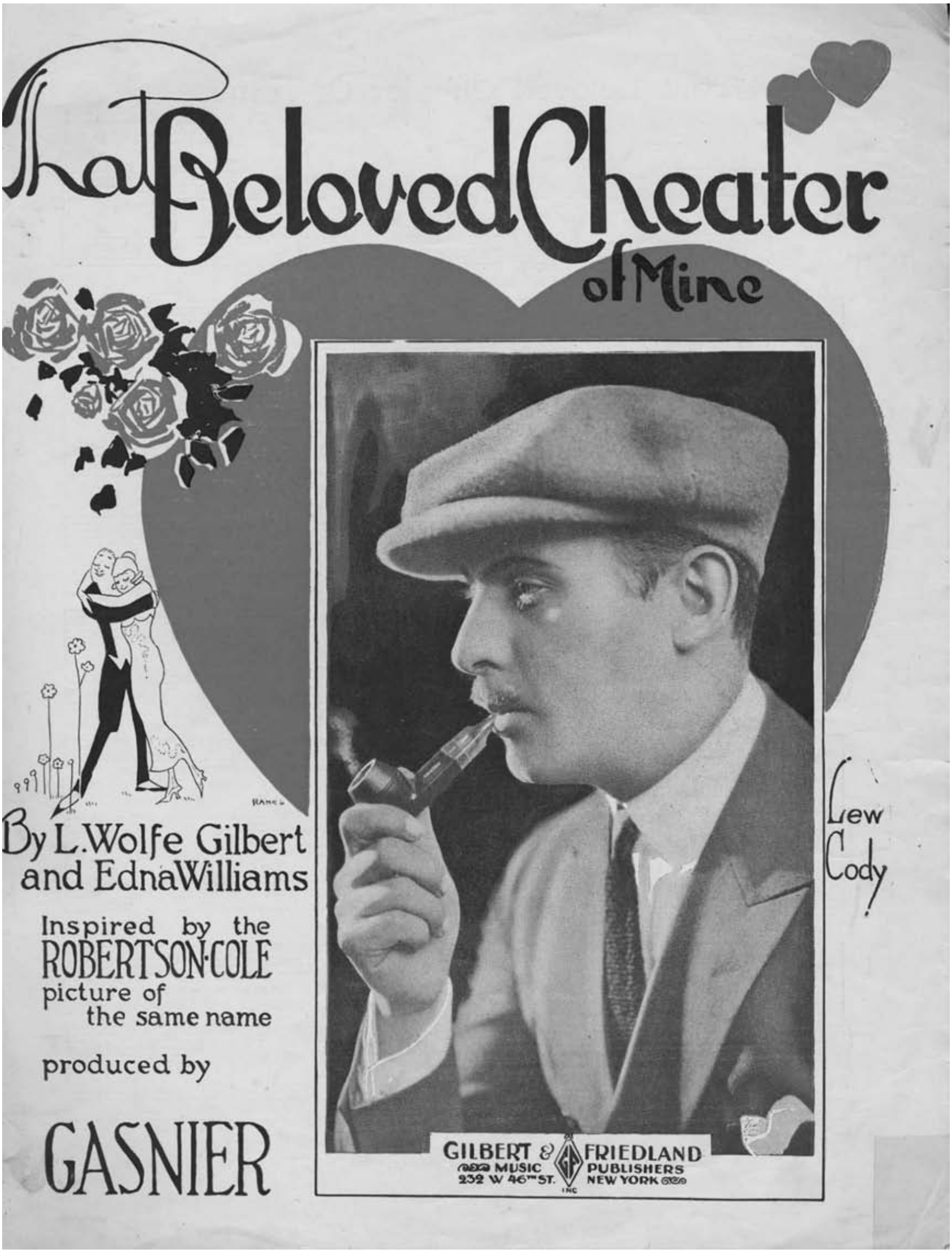
Gladys Coburn (1898–1948) appeared in a dozen films but presumably preferred the stage. Her first film was a 1916 movie version of the stage classic *The Black Crook*. Her last were *East Lynne* and *God's Crucible* in 1921.

Heart Strings, a 1920 Fox film, includes the song "Heart Strings" by Herman Holland. Coburn plays a wealthy New York socialite who becomes involved with violinist William Farnum when he tries to protect his sister from a scoundrel. The sheet music (New York: Waterson, Berlin and Snyder) pictures Coburn with Farnum.

Lew Cody

Suave Lew Cody (1884–1934) appeared in nearly a hundred films from 1914 until his death in 1934. His leading ladies included Mabel Normand in *Mickey* (1919), Gloria Swanson in *Don't Change Your Husband* (1919) and Barbara La Marr in *The Shooting of Dan McGrew* (he was McGrew and she was the lady known as Lou). He married Normand and later Dorothy Dalton.

The Beloved Cheater, a 1918 Robertson Cole film, included the song "That Beloved Cheater of Mine" by L. Wolfe Gilbert and Edna Williams. Cody is playboy who steals a kiss from a girl


That Beloved Cheater
of Mine
By L. Wolfe Gilbert
and Edna Williams
Inspired by the
ROBERTSON-COLE
picture of
the same name
produced by
GASNIER
Lew
Cody
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MUSIC PUBLISHERS
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INC

Lew Cody: sheet music for *That Beloved Cheater*

(Eileen Percy) to help out a friend but this causes her to fall in love with him. The sheet music (New York: Gilbert and Friedland) says the song was "inspired" by the film and pictures Cody smoking a pipe. The song is about a girl who wants a man who has had experience even if he is a cheater.

Ronald Colman

Ronald Colman (1891–1951) was the epitome of intelligent, gentlemanly screen acting for most of his forty-year movie career. He began his film career in his native England in 1918 but things really took off when Lillian Gish chose him to be her costar in the 1923 British film *The White Sister*. In Hollywood he partnered with Vilma Banky in five silent movies and then easily made the transition to sound films.

A Thief in Paradise, a 1925 George Fitzmaurice/First National film, includes two songs. In the film, Colman plays a beachcomber who leaves his island lover (Aileen Pringle) and pretends to be the son of a millionaire so he can win the heart of a millionaire's sweetheart (Doris Kenyon). The sheet music (Cleveland: Sam Fox) for "A Thief in Paradise," by Bartley Costello and Alfred Solman, pictures Colman embracing Kenyon. The sheet music (London: Stork) for "A Thief in Paradise," by Billy Merrin, pictures Pringle. The thief of the songs is a man who steals a woman's heart but is only pretending.

Beau Geste, the 1927 Famous Players–Lasky/Paramount film, includes two songs. In the film, Colman plays Michael "Beau" Geste who joins the Foreign Legion after falsely confessing that he stole a valuable jewel from his aunt (he does it to save her reputation). The sheet music (New York: Robbins-Engel) for "Beau Geste," by Hugo Riesenfeld, pictures Colman in a Foreign Legion uniform, in the desert with his rifle. The sheet music for "Song of the Legion March" by Frank Tours, James Bradford and Hans Spialek (London: Sam Fox), again pictures Coleman in the film.

The Night of Love, a 1927 Goldwyn film, includes the theme song "The Night of Love" by Vilma Banky. Colman plays a gypsy who falls in love with Spanish princess Vilma Banky. The sheet music (New York: Remick; London: Francis, Day and Hunter) shows Banky holding a bouquet of flowers. The song is about a perfect night of love.

The Magic Flame, a 1927 film, includes the song "The Magic Flame," by Sigmund Spaeth, adapted from Toselli's "Serenade." Colman plays a circus clown in love with aerial star Banky. The sheet music (Boston: Boston Music) pictures Colman serenading Banky who is seated on a trapeze. It says it is the "featured theme of the notable Samuel Goldwyn motion picture *The Magic Flame*, directed by Henry King, co-starring Ronald Colman and Vilma Banky." The song describes the magic flame of love.

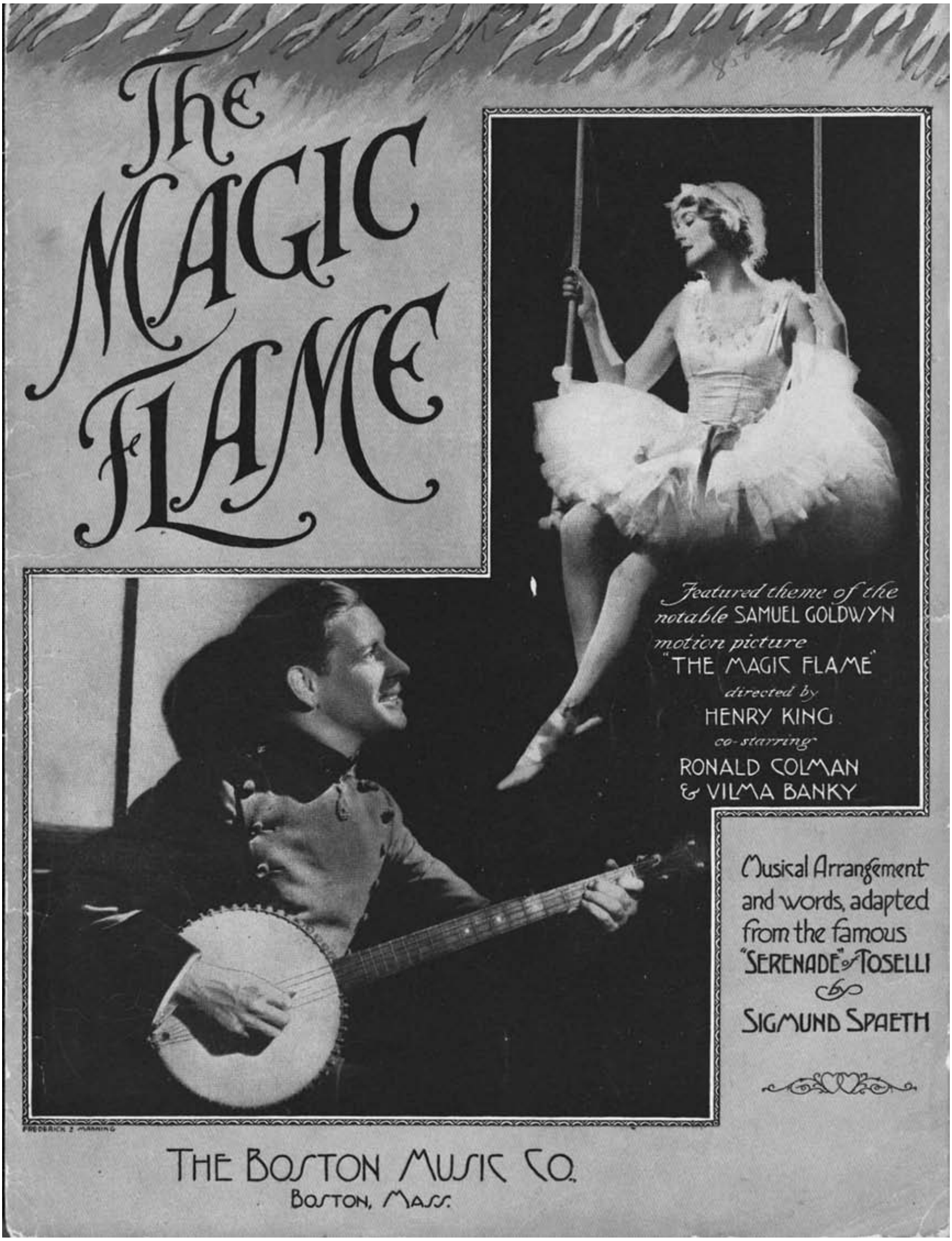
Two Lovers, a 1928 Goldwyn film, includes two songs. Colman plays a Belgian aristocrat who marries Vilma Banky after killing her Spanish sweetheart. The sheet music (Chicago: Forster Music) for "Grieving," by Wayland Axtell, features a portrait of Banky looking sad; the song is about a woman grieving for a lost love. The sheet music (New York: Leo Feist) for "Lenora," by L. Wolfe Gilbert (words) and Hugo Riesenfeld (music), features a portrait of Banky as Lenora.

Betty Compson

Betty Compson (1896–1974) had a long movie career, appearing in over 200 films from 1915 to 1948, but her peak period was the 1920s. She became a star in *The Miracle Man* (1919), played a princess in James Cruze's *Beggar on Horseback* (1925) and won high praise as a prostitute in Josef von Sternberg's *Docks of New York* (1928).

The Miracle Man, a 1919 Paramount-Artcraft film, included two songs. In the film, now lost, Compson, a member of a gang of swindlers, made faith healer Joseph Dowling believe she was his long-lost niece. The sheet music (London: Herman Darewski) for "The Key to the Kingdom of Love," by Beth Slater Whitson (words) and Muriel Pollock (music), says the song is "featured in George Loane Tucker's production *The Miracle Man*" and pictures Compson holding Dowling's hand. The song says that the key to the kingdom of love was "finding you." The sheet music (New York: Waterson, Berlin and Snyder) for "The Miracle Man," by Jacque Grandei (music) and Harry B. Smith (words), again pictures Compson with Dowling.

To Have and to Hold, a 1922 Paramount film, includes two songs. In the film, Compson plays an English aristocrat who escapes a forced marriage by fleeing to colonial Virginia where she gets help from Bert Lytell. The sheet music (New York: Mittenthal) for "To Have and to Hold," by Menlo Mayfield (music) and Arthur Glendale (words),


The Magic Flame
Featured theme of the notable SAMUEL GOLDWYN motion picture "THE MAGIC FLAME" directed by HENRY KING co-starring RONALD COLMAN & VILMA BANKY
Musical Arrangement and words, adapted from the famous "SERENADE" of TOSELLI by SIGMUND SPAETH
FREDERICK S. MANNING
THE BOSTON MUSIC CO.
BOSTON, MASS.

Ronald Colman: sheet music for *The Magic Flame*

pictures Compson embracing Lytell. The lyrics describe the old days when a girl could be told who she was to marry but could resist and "live or die for the man she wished to have and hold." The sheet music (London: B. Feldman) for "To Have, to Hold, to Love," by Daryl MacBoyle (words) and Ernest R. Ball (music), also pictures Compson embracing Lytell. The lyrics describes the narrator's desire "to have, to hold, to love you."

Hollywood, a 1923 Paramount film, includes the song "Hollywood" by Aubrey Stauffer. Compson, one of the stars seen in the film, is also cited in the song. A would-be star says she will get director James Cruze can make her a star like Betty Compson.

Miami, a 1924 Tilford/W. W. Hodkinson film, includes the song "On Miami Shore" by William Le Baron (words) and Victor Jacobi (music). Compson plays the leader of the jazz-age set in Miami where she is being courted by two men. The sheet music (New York: Chappell-Harms) says the song is "dedicated to Betty Compson in the Alan Crosland motion picture production *Miami*."

Garden of Weeds, a 1924 Famous Players/Paramount film, includes the song "A Rose in a Garden of Weeds" by R. B. Saxe and Reed Stampa. Compson plays a showgirl entertained at a rich man's estate (The Garden of Weeds) while waiting to wed. The sheet music (London: Worton David) says the song is "dedicated to the famous Paramount film star Miss Betty Compson" and features her portrait. The song is about a rose in a garden of weeds.

William Conklin

William Conklin (1872–1935) worked on stage for twenty years before beginning a film career in 1913. He made over eighty films, including the serial *Neal of the Navy* (1915), *The Man Without a Country* (1925) and *Old Ironsides* (1926) as Esther Ralston's father.

Joan the Woman, a 1916 DeMille-Lasky/Cardinal film, includes the song "Joan of Arc" by Robert F. Roden (words) and James Kendis (music). Conklin plays John of Luxembourg in this film about Joan of Arc, starring Geraldine Farrar. See Farrar entry for further details.

Love Letters, a 1917 Ince-Paramount film, includes the song "There's No End to My Love for You" by Alfred Dubin and James V. Monaco. Conklin teaches free love and has compromising letters from Dorothy Dalton. The sheet music (New York: M. Witmark) pictures Conklin embracing Dalton. The song says there is an end to most things "but there's no end to my love for you."

Bobby Connelly

Bobby Connelly (1909–1922) made over ninety films in his short life, starting with *Kalem* in 1912 at the age of three. He was best known at the time as the star of the Vitagraph series *Sunny Jim* (1915) and *Bobby* (1917), both written especially for him.

Humoresque, a 1920 Paramount film directed by Frank Borzage, includes the song "Humoresque" by Coleman Goetz and Alfred Bryan (words) and Joe Rosey (music). Connelly plays a child-prodigy violinist. The sheet music (New York: Jerome H. Remick) says the song was "suggested" by the film, and pictures Connelly playing the violin while sitting on the lap of his mother (Vera Gordon). The song is about a wonder child who plays the violin with genius.

Jackie Coogan

Jackie Coogan (1914–1984) was the biggest child star of the 1920s, a household name after playing opposite Charlie Chaplin in *The Kid* (1921). His other popular films of the silent era include *Peck's Bad Boy*, *Circus Days* and *Oliver Twist*, all of which inspired songs.

The Kid, the 1921 Charles Chaplin/Associated First National film, includes the song "The Kid (Kiddo)" by Haven Gillespie (words) and Joe Bren (music). Coogan plays the kid, an abandoned baby raised by tramp Chaplin. The sheet music (London: Albert) pictures Coogan with Chaplin.

"Wonderful Kid," a 1921 song by Willie Howard and Sidney Clare (words) and Lew Pollack (music), was created for the New York revue *Passing Show of 1921* where it was sung by Willie Howard. The sheet music (New York: Waterson, Berlin and Snyder) says the song is dedicated to "The Kid" and features a portrait of Coogan.

"Jackie Coogan, the Kid," a 1921 song by William R. Dailey (words) and B. D. Bentley (music), was created for the San Francisco stage musical *The Land of Make-Believe*. The sheet music (San Francisco: Chas. Albert) features Coogan's portrait.

Peck's Bad Boy, a 1921 Associated First National film, includes the song "Peck's Bad Boy" by Paul Sarazan. Coogan plays a mischievous boy involved in pranks, including releasing a lion from a cage. The sheet music (New York: Irving Berlin; London: Darewski) says the song is dedicated to Coogan. He is quoted beneath his photo saying, "Buy me and take me home. I'll be a good little boy." The song says Henry Peck's bad boy "was scheming day and night, to get real joy / When he could play most all his pranks and get away without his spanks."

Oliver Twist, the 1922 Jackie Coogan/Associated First National film, includes the song "Oliver Twist" by Vaughn DeLeath. The sheet music (New York: Witmark; London: Feldman) says the song was "introduced in the screen version of *Oliver Twist*, Charles Dickens' immortal masterpiece starring Jackie Coogan." He is pictured holding a begging bowl after being trained by Fagin (Lon Chaney). The song begins, "Dear little lad, trouble you've had / Since you were just a kid / I'd like to know how you could go / Through all the things you did."

My Boy, a 1922 Jackie Coogan/Associated First National film, includes two songs. Coogan plays a boy whose mother dies while they're traveling to America. He is about to be deported when he is befriended by a retired ship captain and then rescued by his wealthy grandmother. The sheet music (New York: Shapiro Bernstein) for "I'm Just a Lonely Little Kid," by Jack Norworth and Al Piantadosi, pictures Coogan. The sheet music (London: Herman Darewski) for "My Boy (Little Pal)," by Alec Tinker (words) and Clifford Ryde (music), features a drawing of Coogan. It begins, "I remember the day when I met you / Little pal, my boy / All alone in a new world I found you / And you filled my heart with joy."

Trouble, a 1922 Jackie Coogan/Associated First National film, includes the song "Trouble" by Alec Tinker. Coogan plays an orphan who finds happiness after he saves a policeman's life. The sheet music (London: B. Feldman) says the song is based on the film and pictures Coogan with a dog, a broken barrel and a policeman. The song begins, "All this word is full of trouble / With a great big T / And wherever you find trouble / You'll always find me."

"Jackie" is a 1922 song by Vaughn DeLeath. The sheet music (New York: Witmark) says it was written for and dedicated to Coogan, and it features his photo.

Circus Days, a 1923 Jackie Coogan/Associated First National film, includes three songs. In the film, Coogan runs away from a cruel uncle, joins a circus and becomes a famous clown. The sheet music (Chicago: Rossiter) for "Circus Days (Oh! You Circus Days!)," by Edith Maida Lessing and Jimmy V. Monaco, says the song was "inspired by Jackie Coogan as Toby Tyler in *Circus Days*" and features photos of Coogan. The song points out the attractions of a circus. The sheet music (New York: Remick) for "Circus Days in Our One Horse Town," by Leon DeCosta, features nine photos of Coogan. The sheet music (London: Feldman) for "Circus Days," by Eric Valentine and J. A. Tunbridge, says the song was "introduced into Sol. Lesser's famous picturization of *Circus Days* starring Jackie Coogan" and pictures him holding a bouquet of roses.

"Jackie Coogan," a 1923 song about Coogan by Jean Schwartz, was featured in the Broadway revue *The Passing Show of 1923*.

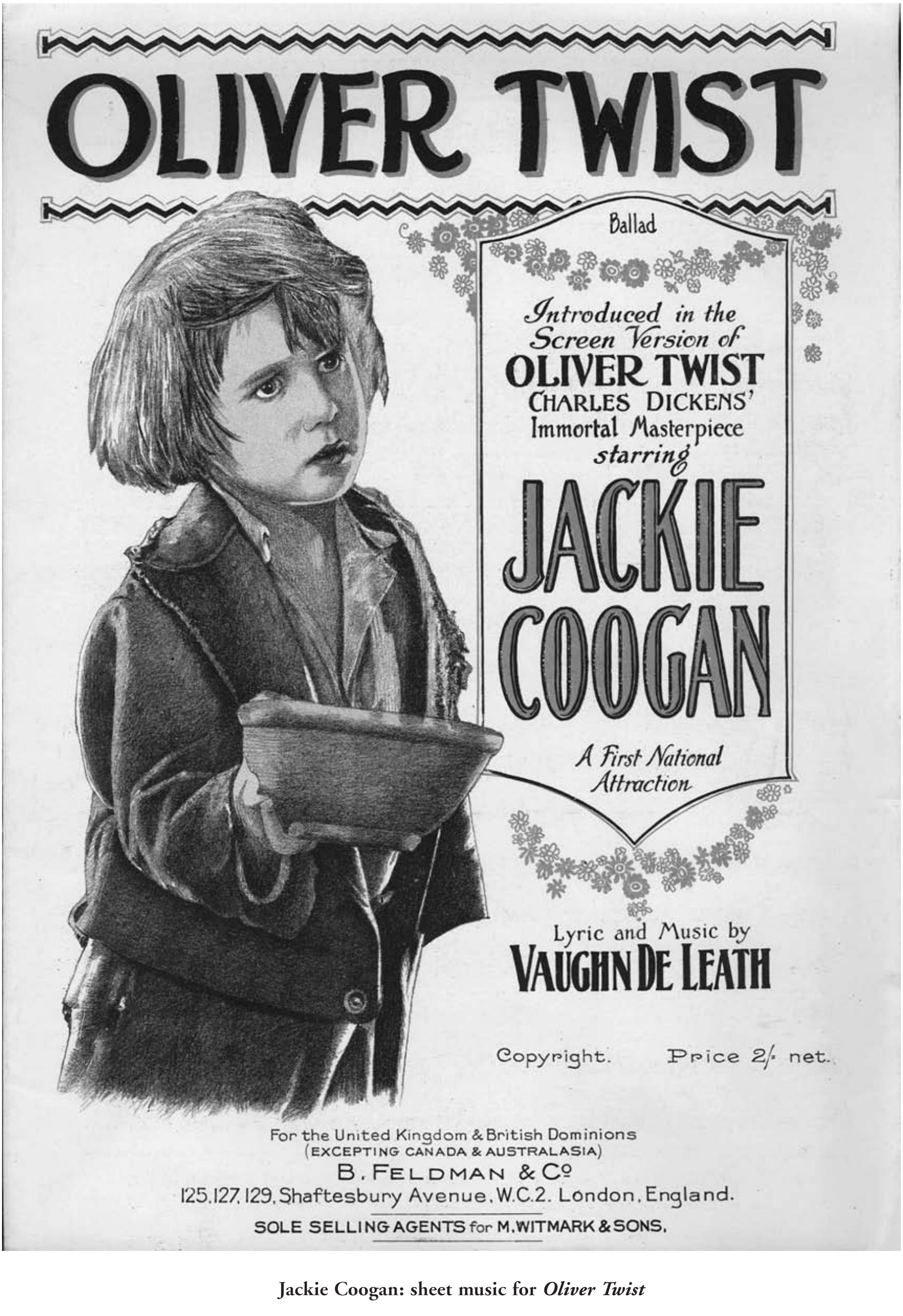
Little Robinson Crusoe, a 1924 Jackie Coogan/MGM film, includes the song "Dear Little Robinson Crusoe" by Eddie Rosen (words) and Jack Lewis (music). Coogan plays an orphan shipwrecked on an island where he is worshipped by cannibals who think he is a god. The sheet music (London: West) pictures Coogan in the film.

"The Savoy Christmas Medley" is a 1924 medley of song arranged by Debory Somers. The sheet music (London: Keith Prowse) shows "Jackie Coogan, the famous film star, conducting the rehearsal of the Christmas Medley at the Savoy Hotel, London." It says the medley was "played, recorded and broadcast by the famous Savoy Orpheans Band."

Gary Cooper

Gary Cooper (1901–1961) is best known today for his sound films, but he began his career in the silent era and first found fame in the 1926 movie *The Winning of Barbara Worth*. His notable silent films include two with Clara Bow—*It* (1927) and *Red Hair* (1928), *Beau Sabreur* (1928) and *Wings* (1929).

The First Kiss, a 1928 Paramount film, includes the song "The First Kiss" by Al Dubin and J. Russel Robinson. Cooper plays a Maryland fisherman whose family was once high society but has fallen on hard times. When he kisses Fay Wray, she calls him "white trash." The sheet music (London: Feldman) says the song was "inspired by Fay Wray and Gary Cooper in the Paramount picture *The*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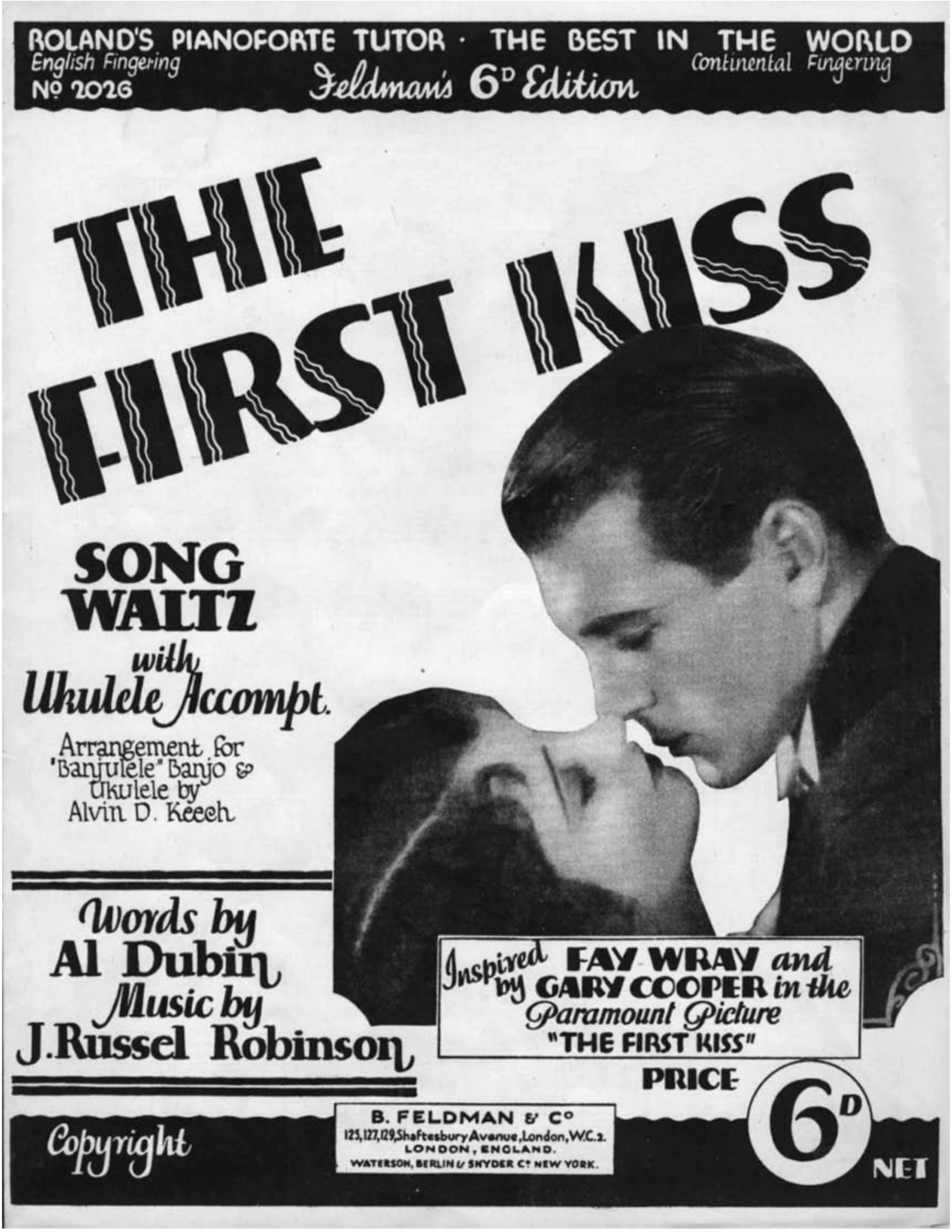
Jackie Coogan: sheet music for *Oliver Twist*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Arrangement for "Banjulele" Banjo & Ukulele by Alvin D. Keech
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Gary Cooper: sheet music for *The First Kiss*

First Kiss" and shows them about to kiss. The song, a hymn of love to a woman in memory of a first kiss, was recorded in 1928 by Eddy Thomas.

Beau Sabreur, a 1928 Paramount film, includes two songs. Cooper plays French Foreign Legionnaire Beau Sabreur in a romantic tale based on a novel by P. C. Wren. He wins lovely Evelyn Brent after killing a bad guy in a duel. The sheet music (London: Keith Prowse) for "Desert Stars," by Edward Lockton and Frank Tours, pictures Cooper with Brent. The sheet music (New York: London Music) for "Thinking of You," by Joseph Grey (words) and Allie Moore (music), pictures Cooper alone.

The Shopworn Angel, a 1928 film, includes theme song "A Precious Little Thing Called Love" by Lou Davis and J. Fred Coots. Cooper plays an soldier who goes AWOL to be with Broadway chorine Nancy Carroll. The sheet music (New York: Remick Music) pictures Cooper with Carroll. The film was silent but a music soundtrack was added.

Wolf Song, a 1929 Paramount film, includes three songs. Cooper plays a Kentucky trapper who elopes with California aristocrat Lupe Velez. The songs are "Dolly Dean" by Arthur Lamb and A Teres (words and music), "Mi Amado" by Sam Lewis and Joe Young (words) and Harry Warren (music), and "Yo Te Amo Means I Love You" by Alfred Bryan (words) and Richard Whiting (music). The sheet music pictures Cooper with Velez. The film is basically silent (no dialogue) but it has a music score and singing sequences.

Miriam Cooper

Miriam Cooper (1891–1976) made over thirty films for Kalem at the beginning of her career but is best known for her roles in D. W. Griffith's *The Birth of a Nation* (she plays Margaret Cameron, Mae Marsh's older sister) and *Intolerance* (as "A Friendless One" in the modern story). She married director Raoul Walsh in 1916 and he directed her in several films for Fox, most notably *Evangeline*. She quit the movies in 1923.

The Birth of a Nation, the 1915 Epoch film, includes several songs. The most famous is "The Perfect Song," by Joseph Carl Breil (music) and Clarence Lucas (words), the first movie theme song to become really popular. See D.W. Griffith entry for more details.

Evangeline, a 1919 Fox film, includes the song "Evangeline" by Joseph McCarthy and Fred Fisher. Cooper plays Evangeline, a French-Acadian woman separated from her fiancé on their wedding day by British soldier who put them on different ships going to Louisiana. They remain faithful but do not meet again until the day of his death. The sheet music (New York: McCarthy and Fisher) says the song was "inspired by the great screen production of Longfellow's immortal poem" and pictures Cooper in costume. The song says Longfellow's sad romance is well known, "a dream of love that could never be."

Should a Husband Forgive? is a 1919 Fox film with the song "Should a Husband Forgive?" by Herman Holland and George Rupert. Cooper plays a woman whose husband-to-be refuses to believe in her innocence when he learns of some past behavior. The sheet music (New York: Remick) features a drawing of Cooper. Raoul Walsh wrote and directed this soap-opera-like movie.

"Girl of My Dreams" is a 1919 song by Vernon Dent and Ben Light. The sheet music (San Francisco: Daniels and Wilson) features a glamorous photo of Cooper with Pickford-type curls and flowers in her hair.

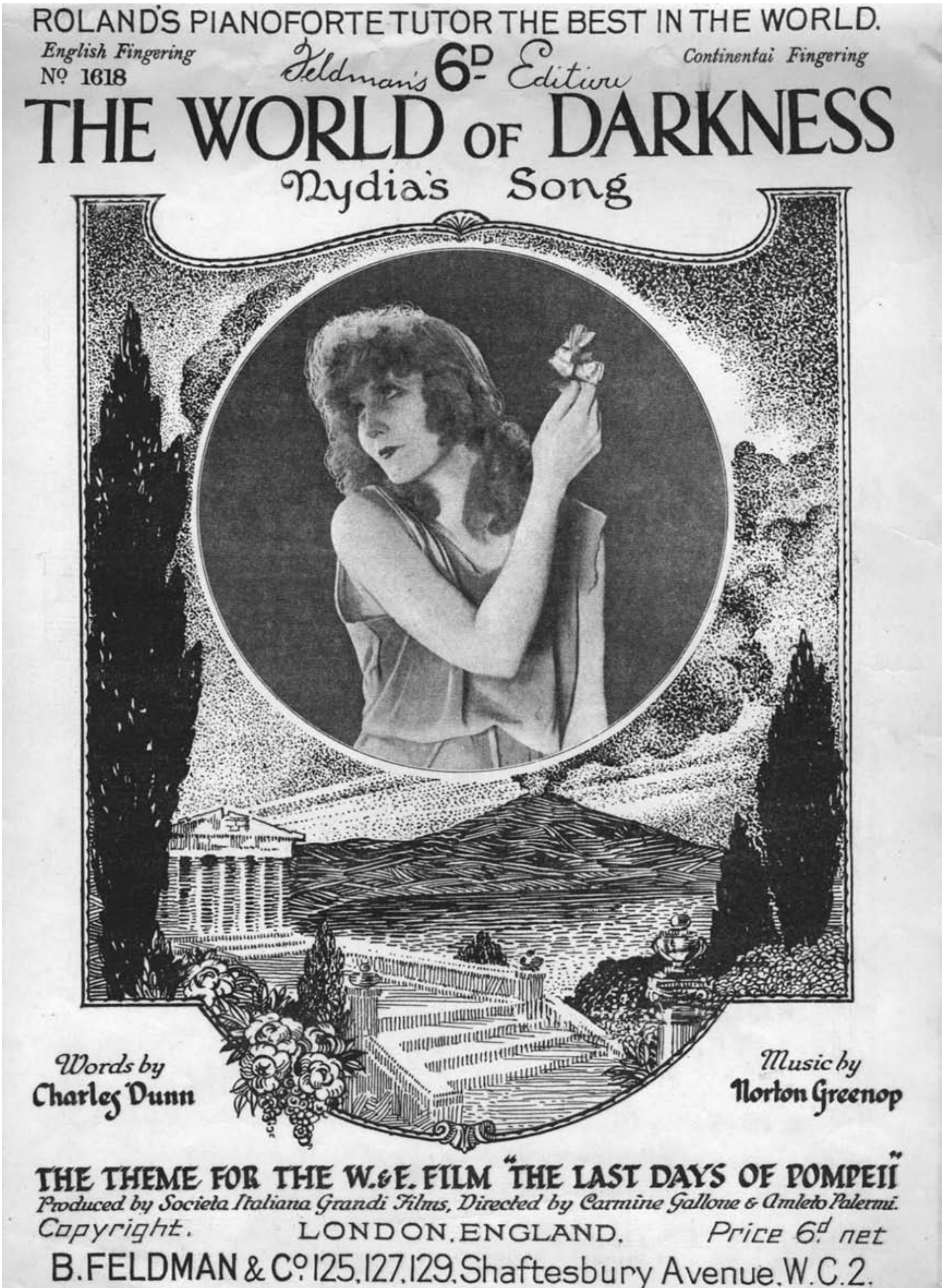
Maria Corda

Hungarian actress Maria Corda (1898–1975) made films in Austria, Germany, Italy and England from 1921 on. She had memorable roles as blind Nydia in the Italian epic *The Last Days of Pompeii* and Helen in husband Alexander Korda's *The Private Life of Helen of Troy* (1927).

The Last Days of Pompeii, a 1926 Italian film (original title: *Gli ultimi giorni di Pompeii*), was distributed in England by W and F and includes the song "The World of Darkness (Nydia's Song)" by Norton Greenop (music) and Charles Dunn (words). The sheet music pictures Corda as the blind flower girl Nydia, holding a flower and looking ethereal while Mount Vesuvius erupts in the distance. Carmine Gallone and Amleto Palermi directed this sumptuous epic about the last days of Pompeii, based on the Bulwer-Lytton novel. The song references Nydia's blindness.

William Courtleigh Jr.

William Courtleigh Jr. (1892–1918) starred in a dozen films in a short career that ended with his death from pneumonia in 1918. He starred opposite Ethel Barrymore in his first film, *The Nightin-*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Nydia's Song
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Music by
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Maria Corda: sheet music for *The Last Days of Pompeii*

gale (1914), and opposite June Caprice in *Miss U.S.A* (1917). His father, William Courtleigh, Sr., was a noted stage actor who also made movies.

Neal of the Navy, a 1915 Pathé-Balboa serial, includes two songs. Courtleigh plays Neal of the Navy who battles villains and joins Lillian Lorraine in seeking a map to a lost treasure. The sheet music (New York: Waterson, Berlin and Snyder) for "Neal of the Navy," by Douglas Bronston, features a color photo of Lorraine flanked by drawings of sailors and says the song was "inspired by the great Pathé-Balboa patriotic serial featuring Lillian Lorraine and William Courtleigh." The sheet music (New York: Shapiro, Bernstein) for "Neal of the Navy" by Charles Bayha and Hector MacCarthy also depicts Lorraine. The songs are about a sailor known as Neal of the Navy.

Dolores Costello

Dolores Costello (1905–1979), the daughter of Vitagraph star Maurice Costello, acted with him and her sister Helene in films as early as 1909. She became a major star in her own right in the 1920s, appearing opposite husband-to-be John Barrymore in *The Sea Beast* (1926) and giving a terrific performance in Michael Curtiz's *Noah's Ark* (1928). Drew Barrymore is her granddaughter.

Noah's Ark, a 1928 Warner Bros. film, includes the song "Heart O'Mine" by Billy Rose and Louis Silvers. The sheet music (New York: Irving Berlin) features a photo of Costello who plays Mary in the modern sequences and Miriam in the biblical sequences. The film tells parallel stories of happenings in France during World War I and events leading up to the Flood in Biblical times. This is basically a silent film with a music track.

Maurice Costello

Maurice Costello (1877–1950) was one of the first great matinee idols of the silent screen, with a career stretching from 1907 to the 1940s — over 250 films. He was much admired as Sidney Carton in the 1911 version of *A Tale of Two Cities* and starred in several early Shakespearean adaptations. His daughters Dolores and Helene were also movie stars.

"Maurice Costello, I Love-a Dat Man" is a 1915 song by Billy Green and Sidney Carter (words) and Charlie Brown (music). The sheet music (St. Louis: Buck and Lowney) says the song is "dedicated to Maurice Costello of the Vitagraph Players" and features his signed portrait. The lyrics feature Italian immigrant Rosalita who loves Costello to distraction. She wraps caramels in the daytime but every night she goes to the movies to see her hero and tells her boyfriend, "Maurice Costello, I love-a dat man, I want-a dat man. I love-a him down to his feet."

Joan Crawford

Joan Crawford (1904–1977) is not usually thought of as a silent cinema star but she made thirty silent movies and was a major star by the end of the silent era. At that time she was best known for playing flappers in films like *Our Dancing Daughters* and *Our Modern Maidens*.

Our Dancing Daughters, a 1927 MGM film, includes the song "I Loved You Then as I Love You Now" by Ballard MacDonald, William Axt and David Mendoza. Crawford plays a flapper devoting to dancing and hip flasks who loses the man she loves (John Mack Brown) to blonde bombshell Anita Page. The sheet music (New York: Irving Berlin) says it is the theme song of the film and features a portrait of Crawford smiling.

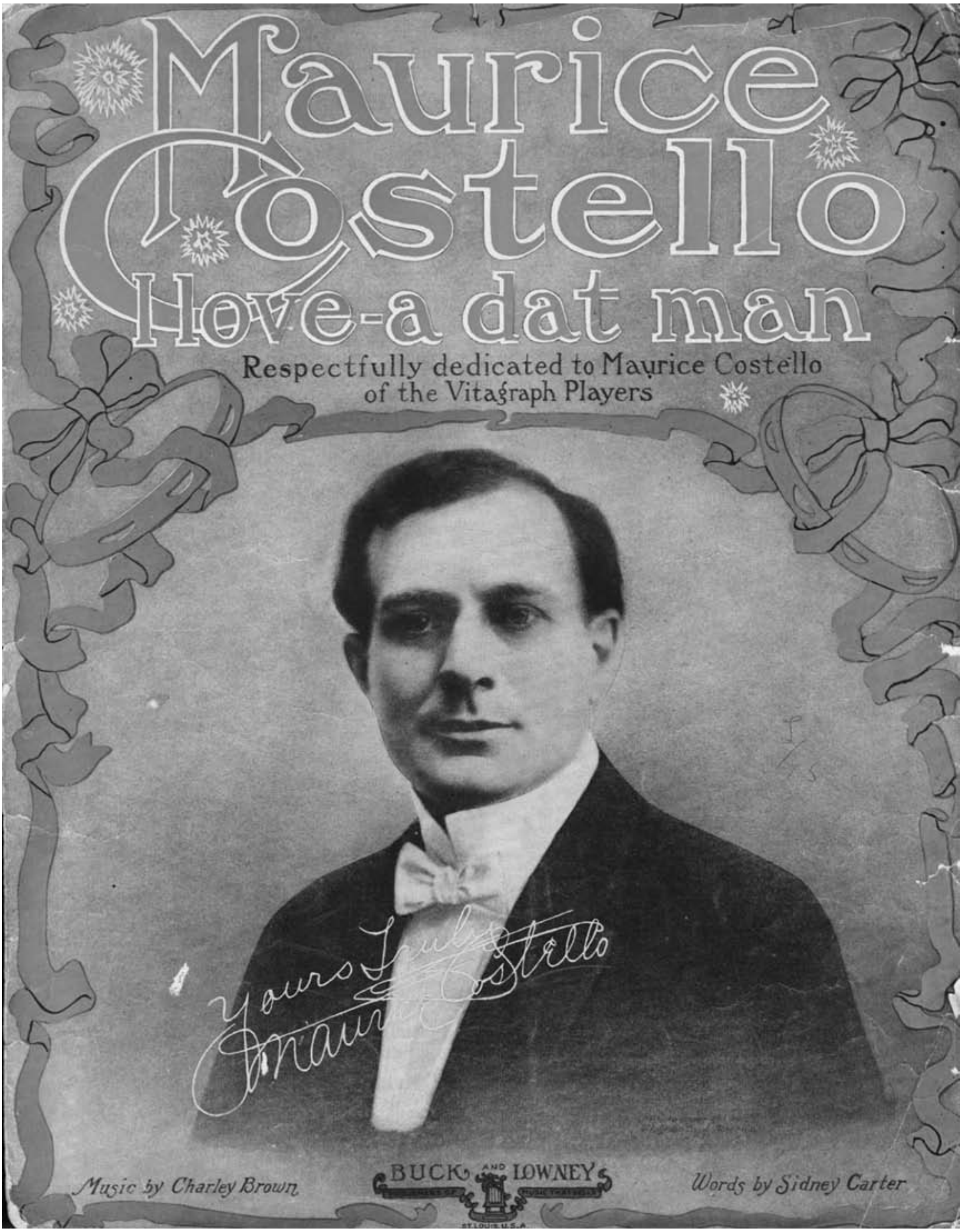
Dream of Love, a 1928 MGM film, includes the song "Love o' Mine" by Ernst Luz, published as sheet music by Robbins. Crawford plays a gypsy girl who becomes a great actress and helps her crown-prince lover Nils Asther become king. The film is based on the play that was the basis of Cilea's opera *Adrienne Lecouvreur*.

Our Modern Maidens, a 1929 MGM film, includes the song "I've Waited a Lifetime for You" by Joe Goodwin (words) and Gus Edwards (music). Crawford plays a jazz baby involved in a love quadrangle with Rod La Rocque, Douglas Fairbanks Jr. and Anita Page. The sheet music (New York: Robbins) features an art deco-style painting of Crawford dancing in a skimpy costume. This was Crawford's last silent film.

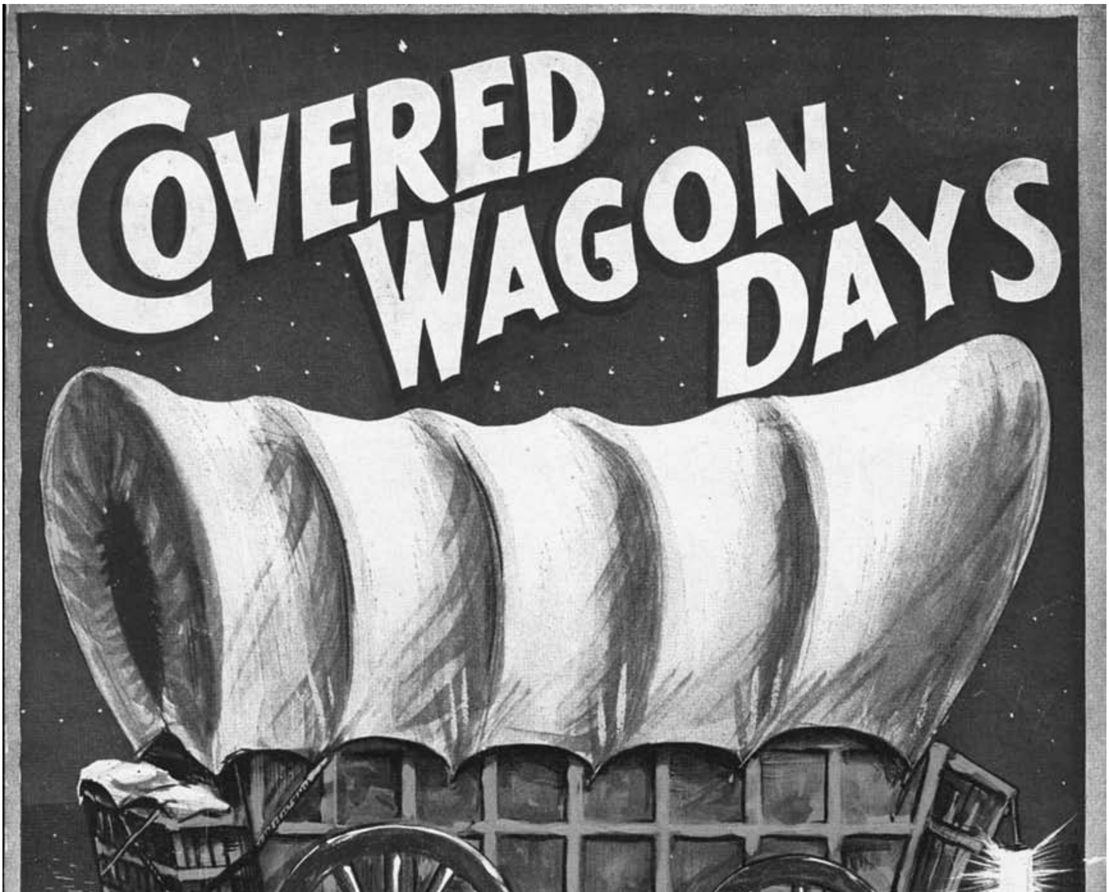
James Cruze

James Cruze (1884–1942) began his film career in 1911 as an actor in films and turned to directing in 1918. His best films, like *The Covered Wagon* (1923) and *Old Ironsides* (1926), are among the highlights of silent cinema.

The Old Homestead, a 1922 Paramount film directed by Cruze, includes the song "The Old Homestead" by Milt Hagen (words and music). The sheet music (New York: Ponce) features


Maurice Costello
I love-a dat man
Respectfully dedicated to Maurice Costello
of the Vitagraph Players
Yours Truly
Maurice Costello
Music by Charley Brown
BUCK AND LOWNEY
ST. LOUIS U.S.A.
Words by Sidney Carter

Maurice Costello: sheet music for "Maurice Costello, I Love-a Dat Man"


COVERED WAGON DAYS
Words and Music by
WILL MORRISSEY
& JOE BURROWES
Dedicated To
JAMES CRUZE'S
Paramount Picture
"The COVERED WAGON"
By
EMERSON HOUGH
Waterson, Berlin & Snyder Co.
STRAND THEATRE BUILDING
NEW YORK
Trade Mark Registered
MADE IN U.S.A.
Barbelle

James Cruze: sheet music for *The Covered Wagon*

drawings of a farm. The film stars Theodore Roberts and Harrison Ford in a story about a father and son with problems retaining their farm.

Hollywood, a 1923 Paramount film directed by Cruze, includes two songs. The sheet music (San Francisco: Sherman, Clay) for "Hollywood," by Aubrey Stauffer, pictures Paramount Studios. The film is the story of a woman who goes to Hollywood to try to become a star. The song says she wants James Cruze to make her into a new Gloria Swanson or Betty Compson. "Dream Stars," a British song by Frederick W. Chappell, was issued as the "theme song" of the film. The sheet music (London: Feldman) features cameo photos of the Paramount stars.

The Covered Wagon, a 1923 Famous Players/Paramount film, includes four songs. The narrative revolves around Lois Wilson, the daughter of the wagonmaster, and her relationship with J. Warren Kerrigan. Stephen Foster's song "Oh! Susanna" is featured throughout the film, including the opening shot showing Johnny Fox playing it on a banjo. The sheet music (New York: Haviland; London: Faraday House) says this song is "from Jesse L. Lasky's *The Covered Wagon*, a James Cruze production" and it pictures Fox with banjo, Lois Wilson, Ernest Torrence and a wagon train. The sheet music (New York: Waterson, Berlin and Snyder) for "Covered Wagon Days," by Will Morrissey and Joe Burrowes, says the song is "dedicated to James Cruze's Paramount picture by Emerson Hough" and it shows a covered wagon in a river. The sheet music (New York: Jerome H. Remick) for "Westward Ho! (The Covered Wagon March)," by R. A. Barnet (words) and Hugo Riesenfeld (music), says it was "inspired by and dedicated to Jesse L. Lasky's marvelous film production *The Covered Wagon*" and it has a painting of a wagon train crossing grassland. The sheet music (New York: Norworth; London: Lawrence Wright) for "In a Covered Wagon with You," by Ned Norworth and Harry Stover, says it is "featured in the musical score of the Paramount Picture" and pictures a covered wagon.

Old Ironsides, a 1926 Paramount film, includes three songs. The film has a love story but is basically the tale of the American frigate *Constitution* and its battles with nineteenth-century Tripoli pirates. It stars Charles Farrell, Esther Ralston, Wallace Beery, George Bancroft and Johnie Walker. The lyrics and music for the patriotic 1798 song "Hail Columbia" are featured on screen and sung by an assembly, addressed by Thomas Jefferson, that decides to fight the pirates. The sheet music (Cleveland: Sam Fox) for "Old Ironsides March," by Hugo Riesenfeld, says it is "dedicated to Rear Admiral Philip Andrews" and that it was "played at presentations of James Cruze's Paramount production." The sheet music (Cleveland: Sam Fox) for "Your Love Is All," by Harry D. Kerr (words) and J. S. Zamecnik (music), says it is the "love theme from *Old Ironsides*." Both picture the ship and stars Farrell and Ralston.

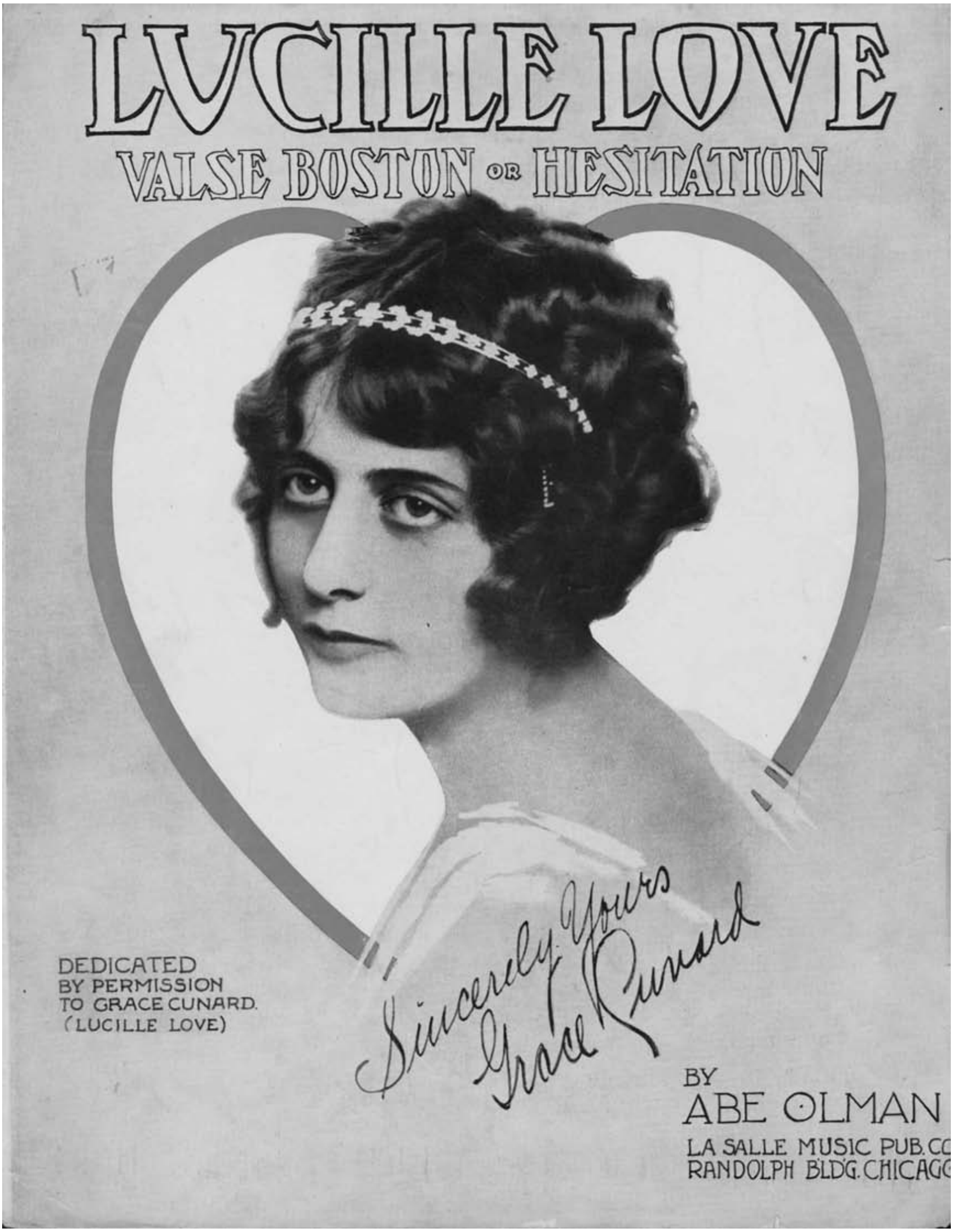
Grace Cunard

Grace Cunard (1893–1967), one of the major stars of the silent movie serials, usually worked with Francis Ford as costar and director. She starred in thirteen serials, the best known being *Lucille Love: Girl of Mystery*, *The Broken Coin* and *The Purple Mask*. When the serial craze began to fade, she was reduced to minor films but she continued to act in movies into the 1940s.

Lucille Love: Girl of Mystery, a 1914 Universal serial, includes two songs. The story centers around the theft of secret defense plans with Cunard pursuing the villains by boat, seaplane and airship around the world. The sheet music (Chicago: La Salle Music) for "Lucille Love," by Abe Olman, says the waltz is "dedicated by permission to Grace Cunard (Lucille Love)" and features her signed portrait. The sheet music for "Lucille Love," by Schuyler Greene (words) and Otto Motzan (music), features a drawing of men hiding behind a bush watching a woman making a mysterious gesture. The song says, "As of yore, waiting for me, I seem to see, my little dreamland girl of mystery, Lucille Love."

Adventures of Peg o' the Ring, a 1916 Universal serial, includes the song "Peg o' the Ring" by Leo Bennett. Cunard plays a dual role of mother-and-daughter circus performers with lion problems. The sheet music (New York: Cadillac Music; London: B. Feldman) features a photo of Cunard and drawings of circus scenes. The song is about a man in love with the character: "I'm in love with Peg o' the Ring, a moving picture queen and each night I go to the show to see her on the screen."

The Purple Mask, a 1916 Universal serial, includes the song "The Girl in the Purple Mask" by Harry Ralph (words) and Ted S. Barron (music). Cunard plays a jewel thief who leaves purple masks at crime scenes as a message of defiance. The sheet music (New York: Metropolis Music) pictures Cunard wearing a purple mask, with


LUCILLE LOVE
VALSE BOSTON OR HESITATION
DEDICATED BY PERMISSION TO GRACE CUNARD. (LUCILLE LOVE)
Sincerely Yours Grace Cunard
BY ABE OLMAN
LA SALLE MUSIC PUB. C
RANDOLPH BLDG. CHICAG

Grace Cunard: sheet music for *Lucille Love, Girl of Mystery*

costar Francis Ford observing her from the other side of a drawing of a large mask.

Dorothy Dalton

Dorothy Dalton (1893–1972) began her career working for Thomas Ince and starred in over thirty of his films, including *The Disciple* (1915*),* *The Price Mark* (1917) and *Love Letters* (1917). Cecil B. DeMille directed her in *Fool's Paradise* (1921) and she played opposite Rudolph Valentino in *Moran of the Lady Letty* (1922).

Love Letters, a 1917 Ince-Paramount film, includes the song "There's No End to My Love for You" by Alfred Dubin and James V. Monaco. Dalton plays a woman involved with a man (William Conklin) who teaches free love; when she sends him compromising letters, he uses them to blackmail her. The sheet music (New York: Witmark) features a photo of Dalton embracing Conklin. The song says there is an end to most things, "but there's no end to my love for you."

The Market of Souls, a 1919 Famous Players–Lasky/Paramount-Artcraft film, includes the song "Out of the Market of Souls" by Edward Grossman. Dalton plays a nurse who gets involved in a lover's quarrel and many lies while on a visit to New York. The sheet music (New York: Remick) features her photo.

"Good Night Roses" is a 1919 song by Max Freedman (words) and Morris Silnutzer). The sheet music (Philadelphia: Girard Music) says the song was "inspired by the Paramount Artcraft star Dorothy Dalton" and it features her portrait.

The Law of the Lawless, a 1923 Famous Players–Lasky/Paramount film includes the song "Sahanda" by Charles de Roche (words) and F. Nazare-aga (music). Dalton plays Sahanda, a Tartar girl sold at auction to Gypsy chief Charles De Roche. The sheet music (Hollywood: Frank Meyssin) says the song is dedicated "to Miss Dorothy Dalton, the charming Sahanda of *The Law of Lawless*." Victor Fleming directed.

Viola Dana

Viola Dana (1897–1987) started making films in 1914 and became a star the following year when she played the lead in *Gladiola*. She was in James Cruze's *Merton of the Movies* (1922) and much admired for her performance in *Bred in Old Kentucky* (1926). She left the movies at the end of the silent era.

"The Poor Little Rich Girl," a 1923 song dedicated to Dana, was issued in the same year she starred in the Metro film *Her Fatal Millions* in which she pretended to be rich.

The Willow Tree, a 1920 Metro film, includes theme song "The Willow Tree" by Will A. Heeland (words) and Will R Haskins (music). Dana plays a Japanese girl who pretends to be a statue (the "princess of the willow tree") that comes to life and falls in love with an American. The sheet music (New York: Morris) says it is the "official song" of the film and features a glamorous photo of Dana in a fur coat.

Bebe Daniels

Bebe Daniels (1901–1971) starred opposite Harold Lloyd in many of his early short films and was one of most popular Paramount stars of the 1920s, in films like *The Affairs of Anatol* (1921) and *Pink Gods* (1922). When sound arrived, she moved to England with husband Ben Lyon and achieved great popularity as a radio star.

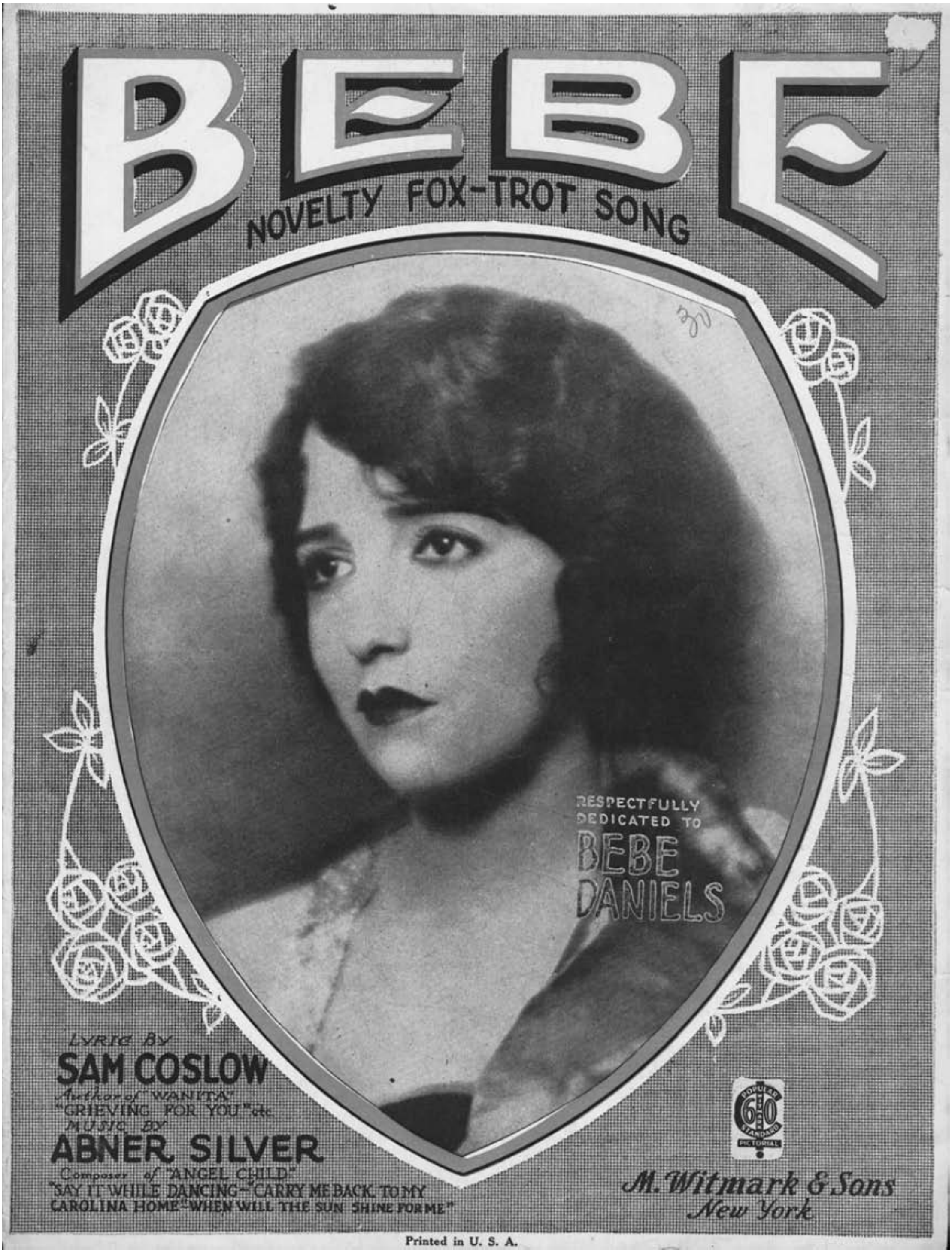
The Dancin' Fool, a 1920 Famous Players–Lasky/Paramount-Artcraft film, includes the song "Dancing Fool" by Harry B. Smith and Francis Wheeler (words) and Ted Snyder (music). Daniels plays a cabaret dancer who teaches country boy Wallace Reid to dance and they become a success on Broadway. The sheet music (Waterson, Berlin and Snyder) pictures Daniels dancing.

"Bebe-D, Sing Love's Alphabet with Me" is a 1921 song by Billy James and A. V. Hendrick (words) and Max Kortlander and A. S. Brooks (music). The sheet music (New York: Jack Mills) says the song is dedicated to Bebe Daniels.

"Bebe" is a 1923 song by Sam Coslow and Abner Silver. The sheet music (New York: Witmark) says the song is "respectfully dedicated to Bebe Daniels" who is pictured. The song is about a man in love with girl named Bebe.

Hollywood, a 1923 Paramount film, includes the song "Hollywood" by Aubrey Stauffer. Daniels is one of the stars seen in the film and is cited in the song. A woman says she's leaving Centerville and going to Hollywood so James Cruze can make her a star like Bebe Daniels.

The Glimpses of the Moon, a 1923 Paramount film, includes the song "Glimpses of the Moon" by Phil Cook (words) and Tom Johnstone (music). Daniels plays a woman whose wealthy friends maintain her in style while she falls in love with a struggling author. The sheet music (New


BEBE
NOVELTY FOX-TROT SONG
RESPECTFULLY DEDICATED TO BEBE DANIELS
LYRIC BY
SAM COSLOW
Author of "WANITA" "GRIEVING FOR YOU" etc.
MUSIC BY
ABNER SILVER
Composer of "ANGEL CHILD" "SAY IT WHILE DANCING" "CARRY ME BACK TO MY CAROLINA HOME" "WHEN WILL THE SUN SHINE FOR ME"
POPULAR 60 STANDARD PICTORIAL
M. Witmark & Sons New York
Printed in U. S. A.

Bebe Daniels: sheet music for "Bebe"

York: G and J Music) says the song was "inspired by Alan Dwan's photoplay of Edith Wharton's novel" and is dedicated to Daniels. She is pictured against a moon-and-stars background.

Monsieur Beaucaire, a 1924 Paramount film, includes two songs. Daniels plays the French Princess Henriette who is loved by Rudolph Valentino. When she taunts him he refuses to marry her and flees to England. The sheet music (New York: Empire) for "Red Red Rose," by Fred Rath (words) and Mel Chauer (music), says the song is the "love theme to Rudolph Valentino in his masterpiece *Monsieur Beaucaire*" and pictures him kissing Daniels.

Take Me Home, a 1928 Paramount film, includes the song "You Wanted Someone to Play With (I Wanted Someone to Love)" by George B. McConnell, Nat Osborne, Frank Capano and Margie Morris. Daniels plays a chorus girl who fights with the star of a show and takes over the leading role. The sheet music (London: Laurence Wright) pictures Daniels.

Grace Darling

Grace Darling (1893–1963) appeared in only a dozen films in the silent era but her starring role in the 1916 serial *Beatrice Fairfax* ensures that she will be remembered. Her other films include *The Common Sin* (1920) and *Everyman's Price* (1921).

Beatrice Fairfax, a 1916 International Film Service serial, includes the song "Beatrice Fairfax, Tell Me What To Do" by Grant Clark and Joseph McCarthy (words) and Jimmie Monaco (music). Darling plays a newspaper columnist who gives advice to the lovelorn in her column and solves crimes as a sideline with the help of Harry Fox. The sheet music (New York: Leo Feist) features a large drawing of a woman at a desk answering her mail, small drawings of her other activities and a drawing of a winking–Cupid mailman. The song is a letter from a young woman asking for advice: "Oh, Beatrice Fairfax, what shall I do? / I want the bare facts, the truth from you." It was recorded by Ada Jones and is sung by Laura Bowman on the DVD of the film.

Grace Darmond

Grace Darmond (1898–1963) began her film career with Selig in 1914 and then moved on to other studios. Her sixty silent films include *The Girl in His House* (1918), with Earle Williams for Vitagraph, and *Alimony* (1924), with Warner Baxter for RC Pictures.

The Valley of the Giants, a 1919 Paramount film, includes the song "The Valley of the Giants" by Sam M. Lewis and Joe Young (words) and Bert Grant (music). Darmond helps Wallace Reid in his fight to protect "the Valley of the Giants." The sheet music (New York: Waterson, Berlin and Snyder) pictures Reid and Darmond and says the song was "inspired by the Paramount-Artcraft picture *The Valley of the Giants.*"

Marion Davies

Marion Davies (1897–1961) is more famous for being the mistress of millionaire newspaper publisher William Randolph Hearst than for her acting, but this is unfortunate as she had considerable talent and had quite a good screen career. She made 45 films, most of them quite watchable, especially the delightful *Show People* in which she makes fun of herself.

"You're a Great Big Lonesome Baby" is a 1917 song by Gus Kahn, Charles L. Cooke and Richard A Whiting. The sheet music (New York: Remick) features a photo of Davies in an exotic pose, with pink dress and turban and long curls. The song begins, "I'm really worried about you dearie / You look so sad and blue / Tho' you wont say what makes you feel that way / I know what's wrong with you."

"My Angel of the Flaming Cross," a 1918 patriotic song by Byron Gay, was issued as sheet music in 1919 with promotional photo of Davies. The song was recorded in 1918 by Gay and Geek Evans.

The Dark Star, a 1919 Cosmopolitan/Famous Players–Lasky film, includes the song "The Dark Star" by Annelu Burns (words) and Madelyn Sheppard (music). Davies is the heroine of this secret-service story involving Germans and spies. The "dark star" of the title is an evil planet from whence came metal made into an image of the Prince of Darkness in which are hidden secret plans for fortifications. The sheet music (New York: Remick) says the song is "dedicated to Miss Marion Davies starring in the Famous Players–Lasky Corporation release *The Dark Star*, founded on Robert W. Chambers' famous novel" and pictures her in an elaborate white dress. The song begins, "In the far oriental land / Fell the Dark Star's soul / There began that eternal strife / Heard from pole to pole."

The Belle of New York, a 1919 Marion Davies/Select film, includes the song "Salvation Rose" by Robert Levenson (words) and Jack Mendelssohn (music). Davies plays a Follies girl known as "the Belle of New York," who joins the Salvation Army after an unhappy love affair. The sheet music (New York: Stern) pictures Davies as "Salvation Army Lassie" in costume. The song says, "My Salvation Rose / When our hearts were sad and sorrow was near / It was you who brought us comfort and cheer." Two songs from the 1897 play on which the film was based were published as cue sheets, "Teach Me How to Kiss" and "They All Follow Me," with music by Gustave Kerker and lyrics by Hugh Morton.

"Broken Blossoms" is a 1919 song by Ballard Macdonald (words) and A. Robert King (music). The sheet music (New York: Shapiro, Bernstein) pictures Davies in hat and white dress peering through a tree in blossom. The song says, "Broken blossoms may be a violet blue / Pansies purple, tenderest thoughts renew / Lilies of white or roses red / Bring back a mem'ry long since dead." Griffith's film *Broken Blossom*s was released the same year.

When Knighthood Was in Flower, a 1922 Cosmopolitan/Paramount film, includes two songs. Davies plays Princess Mary Tudor, the sister of King Henry XVIII. He forces her to marry King Louis XII of France despite her preference for a commoner. William Randolph Hearst hired Victor Herbert to write the score for the film and the songs are based on his music. The sheet music (New York: Harms and London: Chappell) for "When Knighthood was in Flower," with words by William Le Baron, says it is "the musical theme of the Cosmopolitan Corporation presentation of Marion Davies in *When Knighthood Was in Flower*" and it pictures Davies dancing in the movie. The song says, "There was a princess fair / In the days of the long ago / She loved and did not care / If the whole of the world should know." The sheet music (New York: Harms) for "The Marion Davies March" pictures Davies surrounded by knights.

"L'Armes d'Amour" is a 1922 French-Canadian song by Pierre Chapelle (words) and A. Barbirolli (music). The sheet music (Montreal: Eastern Music) pictures Davies in a glamorous pose in a fur coat and identifies her as "Marion Davies in Paramount Pictures." The song says "tears of love" are full of charm.

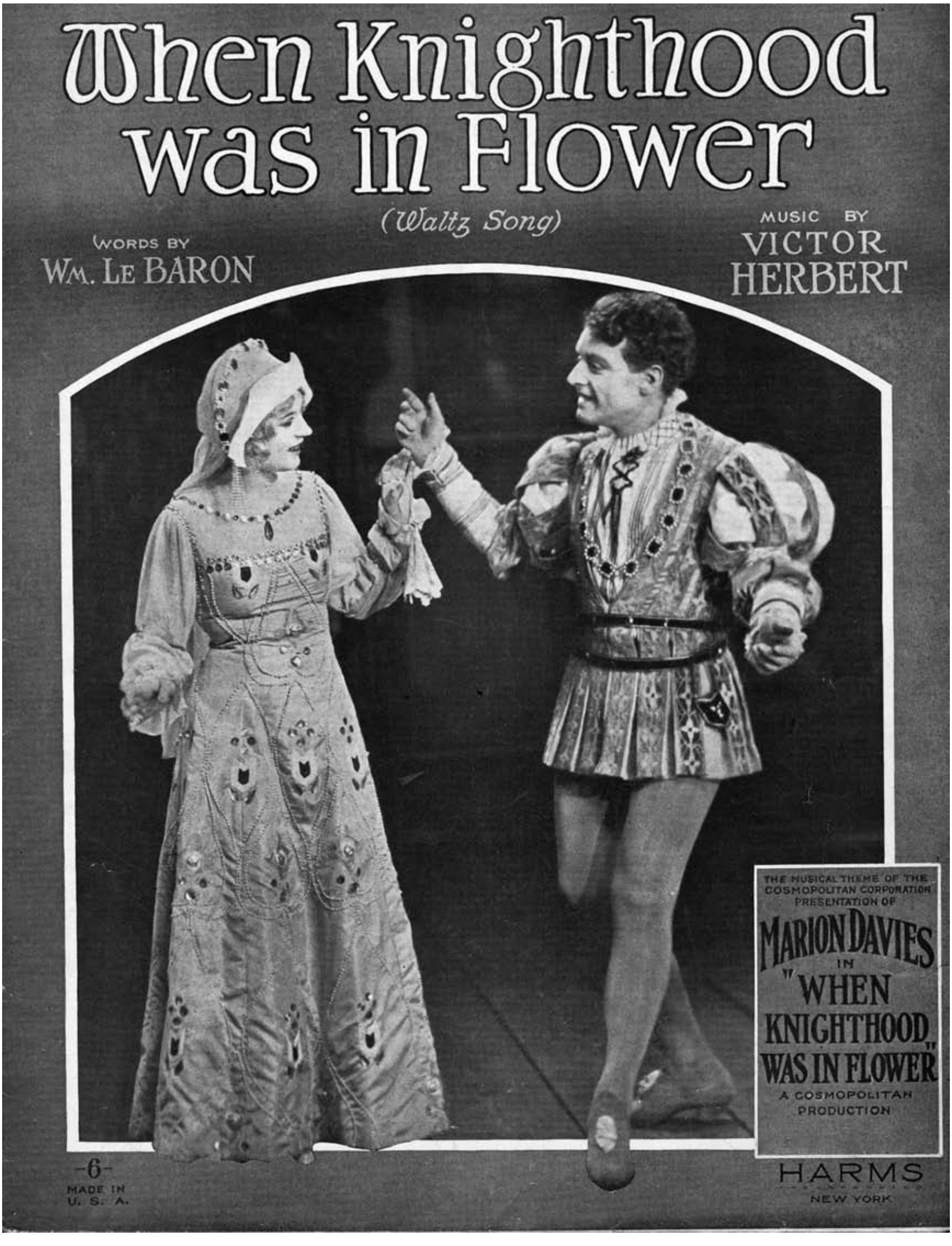
Little Old New York, a 1923 Cosmopolitan/Goldwyn film, includes two songs. In the film, Davies plays an Irish woman who disguises herself as her recently deceased brother so she can inherit a fortune. The sheet music (New York: Harms) for "Do You Hear Me Calling?" notes that lyrics are by Rida Johnson Young, who wrote the play on which the film is based, and the music by William Schroeder. The sheet music says the song was "played at the New Cosmopolitan Theatre, New York, in the Cosmopolitan Corporation production of Marion Davies in *Little Old New York*" and it features an oval picture of Davies. The sheet music (New York: Harms) for "Little Old New York," by William LeBaron (words) and Victor Herbert (music), pictures Davies.

Lights of Old Broadway, a 1925 Cosmopolitan film, includes two songs. Davies plays twins separated at birth, one adopted by a rich family, the other by a poor family. The sheet music (New York: Ted S. Barron) for "Lights of Old Broadway," by Ted S. Barron (words and music), says it is dedicated to Davies and features a photo of her in a bonnet. The sheet music (New York: Strand Music) for "Thinking of You," by Joseph Grey (words) and Allie Moore (music), pictures Davies.

The Red Mill, a 1927 Cosmopolitan/MGM film, includes the song "By the Old Red Mill" by Worton David (words) and Hubert S. David (music). Davies plays Tina, a woman working at the Red Mill Inn, in this film based on a Victor Herbert operetta. The sheet music (London: Worton David) says the song was "inspired by the Metro-Goldwyn-Mayer picture *The Red Mill* starring Marion Davies."

Show People, a 1927 film, includes the song "Cross Roads" by Ray Klages (words) and William Axt and David Mendoza (music). Davies goes to Hollywood and finds success in slapstick comedy though she really wants to be a serious actress. The sheet music (New York: Robbins) says it is the theme song of the film starring Marion Davies and William Haines and pictures them cheek to cheek. The film is silent but it has a music soundtrack.

The Fair Co-ed, a 1927 film, includes "The Fair Co-ed" by Alfred Bryan (words) and William Axt and David Mendoza (music). Davies plays a college student who becomes a star basketball player under the tutelage of coach John Mack Brown. The sheet music (New York: Irving Berlin) pictures Davies and college students. Sam Wood directed.


When Knighthood was in Flower
(Waltz Song)
WORDS BY
WM. LE BARON
MUSIC BY
VICTOR HERBERT
THE MUSICAL THEME OF THE COSMOPOLITAN CORPORATION PRESENTATION OF
MARION DAVIES
IN
"WHEN KNIGHTHOOD WAS IN FLOWER"
A COSMOPOLITAN PRODUCTION
HARMS
NEW YORK
-6-
MADE IN U. S. A.

Marion Davies: sheet music for *When Knighthood Was in Flower*

"When I Go on the Stage" is a 1928 song by Lorenz Hart (words) and Richard Rodgers (music). Beatrice Lillie wants to know if she looks like Marion Davies in this song featured in the Broadway musical *She's My Baby*.

"I'm Going to Climb the Blue Ridge Mountains Back to You" is a 1928 song by Robert Levenson (words) and George B. McConnell (music). The sheet music (Boston: D. W. Cooper) features a portrait of Davies.

Norman Dawn

Norman Dawn (1884–1975) began directing films in 1918 and found popularity in the early 1920s with adventurous outdoor films like *Lure of the Yukon* (1924) and *Justice of the Far North* (1925). He was hired to make a film of this kind in Australia with stars and a big budget.

The Adorable Outcast is a 1927 Australian film with the song "The Adorable Outcast" by Henry Hayes. The film tells the story of a south seas adventurer whose gold is saved from bad guys through the help of his native girlfriend. The sheet music says the song was "specially written for and featured in the presentation of the Union Master World production" and it depicts a sailing boat at a beach with a girl lying on the sand. Dawn produced, directed and wrote the film starring Edith Roberts, Edmund Burns and Walter Long.

Priscilla Dean

Priscilla Dean (1896–1987) appeared over 90 films in the silent era, most notably for Universal. She made her debut in 1911, became popular through comedies and the serial *The Gray Ghost* (1917) and then began to star in prestigious pictures. They included *Under Two Flags* (1922) and *The Siren of Seville* (1924). She quit the movie business in 1932.

"Tell Me Why" is a 1919 song by Richard Coburn (words) and Vincent Rose (music). The sheet music (New York: Remick) features a glamorous painting of Dean by "permission of Universal Film." The song is about a person who can't figure out "why I love you so, you make me glad, you make me sad, you made me mad."

"I'm Goin' to Break That Mason-Dixon Line (Until I Get to That Gal of Mine)" is a 1919 song by Alfred Bryan (words) and Jean Schwartz (music). The sheet music (New York: Remick) pictures Dean and Thurston Hall embracing, "by permission of Universal Film Mfg. Co." The song is about an ex-soldier who is returning to the South in a military manner to get back his sweetheart: "I don't want any medals on my chest, all I want's the little gal I love the best."

Under Two Flags, a 1922 Universal film, includes the song "Cigarette" by Guy Sampsel (words) and Don Matthews (music). Dean plays Cigarette, a camp follower of the French Foreign Legion in Algeria who falls in love with one of the legionnaires. The sheet music (New York: Shapiro, Bernstein) pictures Dean. This Ouida novel was filmed five times in the silent era.

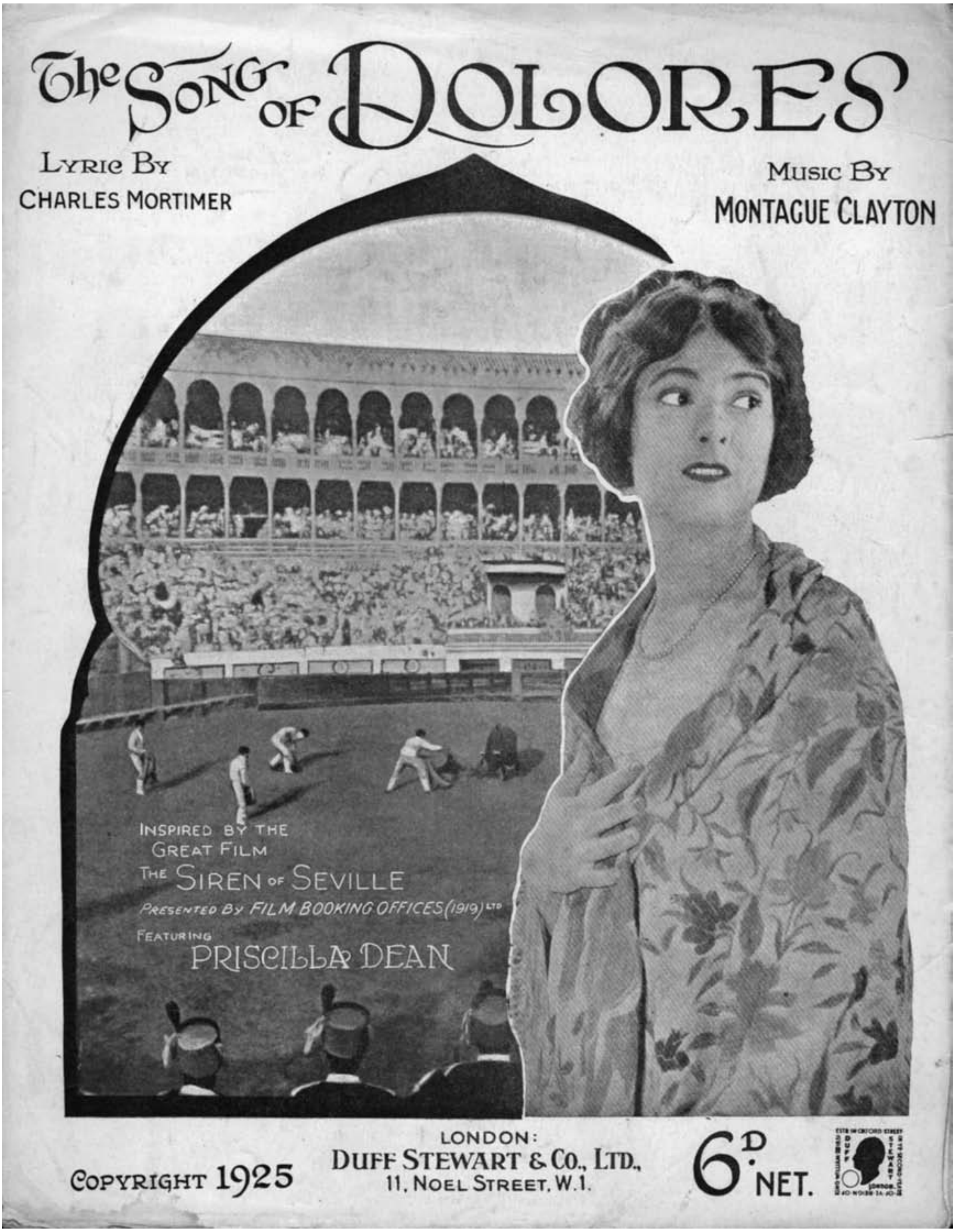
The Siren of Seville, a 1924 Hunt Stromberg film, includes "The Song of Dolores" by Charles Mortimer (words) and Montague Clayton (music). Dean plays dancer Dolores, in love with Spanish bullfighter Gallito. The sheet music (London: Duff Stewart) says the song was "inspired by the great film *The Siren of Seville* featuring Priscilla Dean" and pictures her in front of a bullfight. The song is about a woman named Dolores who loves a bullfighter named Gallito.

Marguerite De La Motte

Marguerite De La Motte (1902–1950) is best known for the films she made with Douglas Fairbanks. She began her career in his *Arizona* (1918) and played Lolita in *The Mark of Zorro* (1920), Constance in *The Three Musketeers* (1921), Estrell in *The Nut* (1921) and Constance once again in *The Iron Mask* (1929), where her character is killed.

Just Like a Woman, a 1923 W. W. Hodkinson film, includes the song "Just Like a Woman" by Grace Haskins and Milt Hagen. De La Motte plays a woman who pretends to be a prim missionary so she can live with very proper aunts. She has to drop the pretense to win Ralph Graves. The sheet music (New York: Veritas) pictures De La Motte in the film.

The Unknown Soldier, a 1926 Renaud Hoffman/PDC film, includes the song "The Unknown Soldier's Grave" by Annabelle Lee. The sheet music (Shapiro Bernstein) pictures De La Motte with Charles Emmett Mack. He plays a World War I soldier she's married, who she thinks has been killed in battle. He has actually survived and they are reunited at the Tomb of the Unknown Soldier in Arlington Cemetery.



The Song of Dolores

Lyric By
Charles Mortimer

Music By
Montague Clayton

Inspired by the
Great Film
The Siren of Seville
Presented by Film Booking Offices (1919) Ltd
Featuring
Priscilla Dean

Copyright 1925

London:
Duff Stewart & Co., Ltd.,
11, Noel Street, W.1.

6d Net.

Priscilla Dean: sheet music for *The Siren of Seville*

Phillippe De Lacy

Phillippe De Lacy (1917–1995), a French-born orphan raised in America, began his film career in 1922 and was much in demand for his acting ability and his looks. He played Michael Darling, one of the children taken to Never-Never Land in *Peter Pan* (1924) and Anna Karenina's son Serezha in *Love* (1927), with Greta Garbo abandoning him,

Mother Machree, a 1928 Fox film, includes the song "Mother Machree" by Rida Johnson Young (words) and Chauncey Olcott and Ernest Ball (music). The sheet music (New York: Witmark) pictures De Lacy with Belle Bennett who plays his mother in the film. She plays an Irish immigrant who has to give up him up for adoption but they are reunited years later.

Rina de Liguoro

Italian actress Rina de Liguoro (1892–1966) began making films in Italy in 1920 and remained popular for many years. Her role as Messalina in the epic *The Fall of an Empress* (1922) made her famous and she had major roles in *Quo Vadis* (1925) as Eunica and *The Last Days of Pompeii* (1926) as Ione.

The Fall of an Empress, a 1922 Italian film (original title: *Messalina*) includes the song "Slave of My Dreams" by J. A. Tunbridge (music) and Con West (words). The sheet music (London: Feldman) pictures de Liguoro reclining sexily on a couch and says the song was "suggested by Pathé's stupendous drama of ancient Rome, *The Fall of an Empress* featuring Countess Rina de Liguoro." The film, directed by Enrico Guazzoni, describes the crimes and loves of the lascivious empress, ending with her death at her own hands.

Lya De Putti

Hungarian Lya De Putti (1899–1931), who began making films in 1918, starred in over thirty pictures in Germany, England, and America. Her best film was probably E. A. Dupont's *Variety* (1925), with Emil Jannings, but she was also a memorable vamp in D. W. Griffith's *The Sorrows of Satan* (1927).

Jealousy, a 1925 UFA German film (original title: *Eifersucht*), distributed in the United States in 1928, includes the song "Jealousy" by Charles Weinberg, Al Kopopell and Billy Stone. The sheet music (New York: DeHavilland) pictures De Putti. She stars opposite Werner Krauss in a story about a jealous husband and a murder, a stage play Karl Grune directed.

The Scarlet Lady, a 1928 Columbia film, includes the song "My Heart Belongs to You" by Lou Herscher. De Putti plays a Russian revolutionary in love with a prince but then he finds out she had been the mistress of the Red leader. They forgive and forget and save each other's lives. The sheet music (New York: Lewis) pictures De Putti. This is a silent film with a music soundtrack.

Rubye De Remer

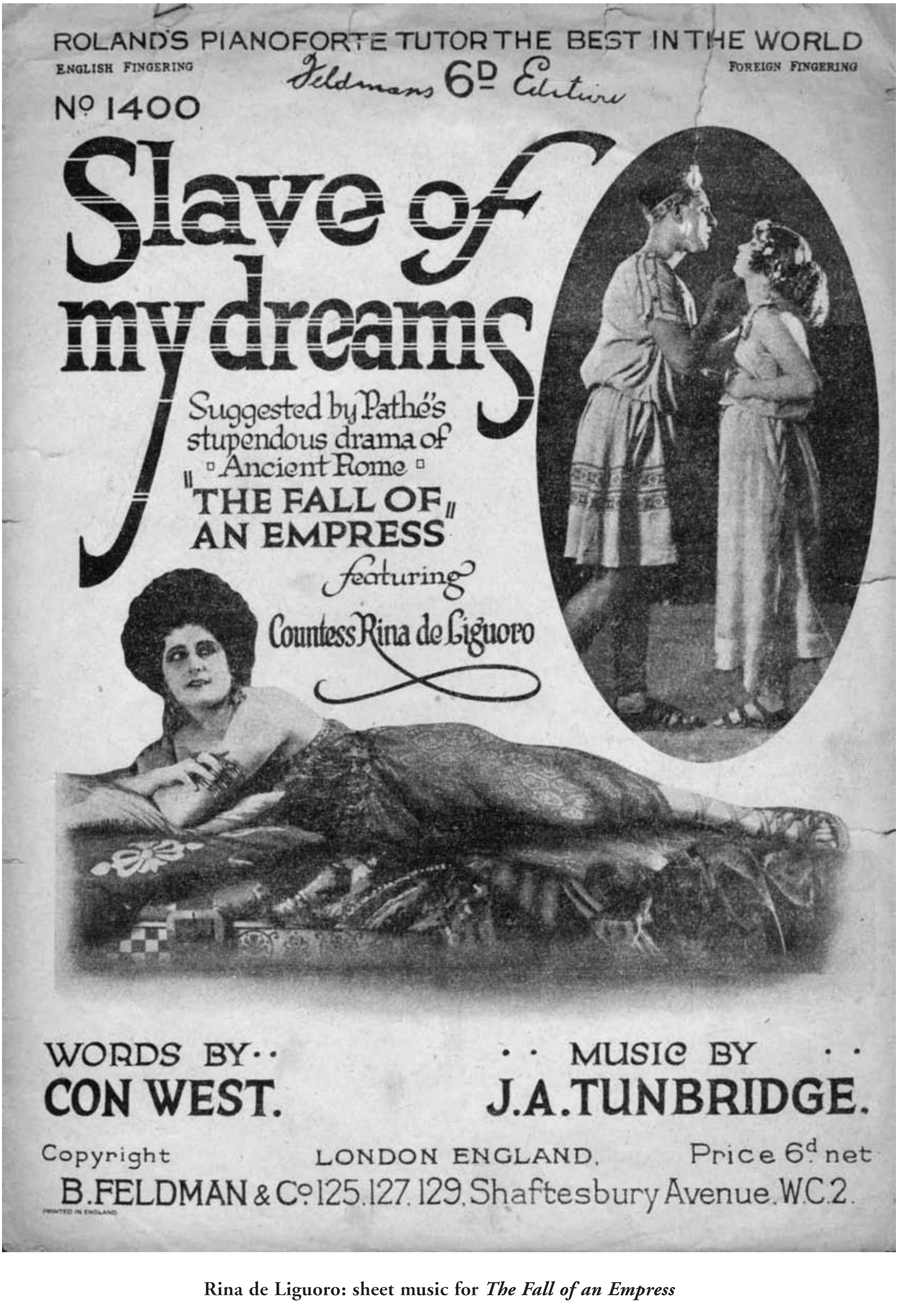
Rubye De Remer (1892–1984) acted in twenty-two movies in the silent era, beginning with *Enlighten Your Daughters* (1917). By 1919, when she made three films, she was famous enough to pose for a song-sheet cover as a "film star." Her silent career ended on a highpoint in 1923, starring in Clarence Brown's *Don't Marry for Money*.

"Tell Me" is a 1919 song by J. Will Callahan (words) and Max D. Kortlander (music). The sheet music (New York: Remick) features a large color painting of Remer smiling happily, with the caption, "Posed by Miss Ruby de Remer, film star." The song says, "Tell me why nights are lonesome / Tell me why days are blue / Tell me why all the sunshine / Comes ... when I'm with you."

Dolores Del Rio

Dolores Del Rio (1905–1983) was not only beautiful and a fine actress but she had a amazing ability to sell songs connected with her movies: "Charmaine" and "Ramona" were the two most successful theme songs of the silent era and they were both from her films; she even recorded them. She was authentically Latino; Del Rio was her married name but she was born Lolita Dolores Martinez Asunsolo Lopez Negrette.

What Price Glory? is a 1926 Fox film with three songs. In the film, Del Rio plays Charmaine, a French woman in World War I whose favors are sought by Victor McLaglen and Edmund Lowe. The sheet music for "Charmaine" (San Francisco: Sherman Clay; London: Allans), by Erno Rapee (music) and Lew Pollack (words), reportedly sold a million copies. It features a drawing of a French woman leaning on a wall, with an inset photo of Del Rio. The sheet music (New York: Belwin) for "Charmaine Love Theme," by Erno Rapee



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Rina de Liguoro: sheet music for *The Fall of an Empress*

(music) and Louis Leazer (words), features a painting of a soldier embracing a woman. The sheet music for "Charmaine, I'll See You Again" (London: Worton David), by Clark Lewis and Reed Stampa, features a drawing of Del Rio in the arms of a soldier.

The Loves of Carmen, a 1927 Fox film, includes the theme song "Estrellita" by Manuel M. Ponce arranged by George P. Hulten, with English lyrics by George Gibson Davis. Del Rio plays Carmen and the film tells the basic Mérimée story of gypsy Carmen entrancing a soldier who kills her when she deserts him for a bullfighter. The sheet music (San Francisco: Sherman, Clay) pictures Del Rio with a flower in her hair, holding Victor McLaglen as the bullfighter Escamillo. The song is a hymn of love to a woman.

Ramona, a 1927 Inspiration/UA film, includes two songs. Del Rio plays Ramona, a nineteenth-century woman who marries an Indian and runs into heavy prejudice in this film version of Helen Hunt Jackson's novel. "Ramona" by Mabel Wayne and L. Wolfe Gilbert, the most successful theme song of the silent era, was introduced on radio by Paul Whiteman, recorded by Del Rio, and most famously recorded by Gene Austin, whose version sold two million copies. The song, which describes a man's love for Ramona, is featured in the film where it helps Ramona recover her memory. The sheet music (New York: Leo Feist; London: Francis, Day and Hunter) says the song is "dedicated to Dolores Del Rio, star of the photoplay *Ramona*." The other little-known song titled "Ramona" was written by Edward Grossman and Ted Ward, and published by Harms.

Resurrection, an Inspiration/UA film, includes two songs. In the film, Del Rio plays a peasant girl seduced and made pregnant by a prince (Rod La Rocque). The sheet music (London: J. Albert) for "Russian Lullaby" by Irving Berlin says the song is "featured in the Prologue to Tolstoy's *Resurrection* with Rod La Rocque and Dolores Del Rio" and it pictures a woman rocking a cradle. The song is about a Russian mother singing a lullaby to her child. The sheet music (London: Strand) for "Brown Eyes," by P. Ouglitzky, pictures Russian dancers.

The Red Dance, a 1928 Fox film, includes the song "Someday, Somewhere (We'll Meet Again)" by Lew Pollack (words) and Erno Rapee (music). Del Rio plays a Russian revolutionary who becomes "the Red Dancer of Moscow" and falls in love with a grand duke. The sheet music (DeSylva, Brown and Henderson) says it is the theme song of the film and it pictures Del Rio.

Revenge, a 1928 Edward Carewe/UA film, includes two songs. Del Rio plays a wild Gypsy who seeks revenge on the man who cut off her braids. (Don't laugh, it's true.) The sheet music (New York: Remick; London: Francis, Day and Hunter) for "Revenge," by Sam Lewis and Joe Young (words) and Harry Akst (music), pictures Del Rio looking saucy. The sheet music (New York: Harms) for "Dolores," by Edward Grossman and Ted Ward, also pictures Del Rio.

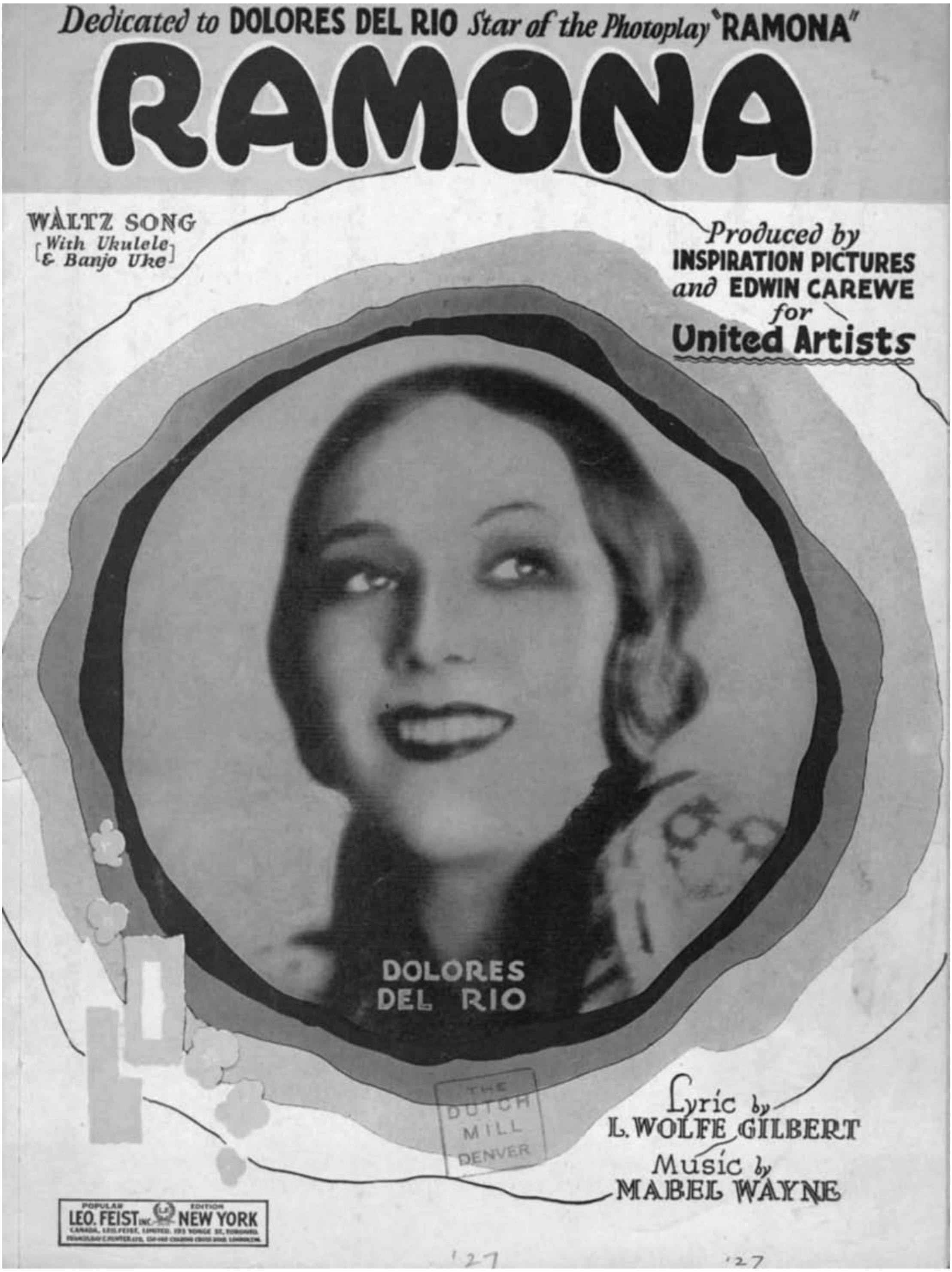
The Trail of '98, a 1928 MGM film, includes the song "I Found Gold When I Found You" by William Axt (music) and Hazel Mooney and Ev. E. Lyne (words). Del Rio and Ralph Forbes play lovers who run into a heap of problems during the Alaskan gold rush. The sheet music (London: Francis, Day and Hunter) pictures them holding each other. The film is silent but it has a music soundtrack.

Evangeline, a 1929 Edwin Carewe/UA film, includes the song "Evangeline." Del Rio plays Evangeline, an Acadian deported by the English from Nova Scotia to Louisiana and separated from the man she loves. The film is based on the poem "Evangeline" by Henry Wadsworth Longfellow. The sheet music (New York: Irving Berlin) pictures Del Rio in period costume. The film is silent but it has a music track.

Cecil B. DeMille

Cecil B. DeMille (1881–1959), the man who made bathtub scenes essential to biblical epics, was one of the creators of Hollywood and a producer/director of great skill. After a career in the theater, he directed the first feature film shot in Hollywood, *The Squaw Man* (1914). He went on to bigger and better movies but none more important historically. He was a major producer in the silent era in addition to directing.

The Squaw Man, a 1914 Jesse L. Lasky Feature Play Company production, includes the song "Nat-U-Ritch, an Indian Idyll" by Theodore Bendix. The sheet music (New York: Stern) pictures Native American Princess Red Wing who plays Nat-U-Ritch. Dustin Farnum, who originated the role on Broadway, plays an English officer who buys a ranch in Wyoming, changes his name, and marries pregnant Red Wing after she saves his life. This was the first feature shot in Hollywood.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WALTZ SONG
[With Ukulele & Banjo Uke]
Produced by
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THE DUTCH MILL DENVER
Lyric by
L. WOLFE GILBERT
Music by
MABEL WAYNE
POPULAR EDITION
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'27
'27

Dolores Del Rio: sheet music for *Ramona*

The Virginian, a 1914 Jesse L. Lasky Feature Play Company/Paramount film, includes two songs. Dustin Farnum plays the cowboy known as the Virginian in this film based on the novel by Owen Wister. The sheet music for "My Virginian" by Charles K. Harris (New York: Charles K. Harris) says the song is "dedicated to Dustin Farnum, the original 'Virginian' by kind permission of the Jesse L. Lasky Feature Play Co." and it features Farnum's portrait. The sheet music for "Ten Thousand Cattle Straying," by Owen Wister (New York: Charles K. Harris), also pictures Farnum.

Joan the Woman, a 1916 DeMille-Lasky/Cardinal film, includes the song "Joan of Arc" by Robert F. Roden (words) and James Kendis (music). The sheet music (New York: Cadillac) features a large photo of "Geraldine Farrar as Joan of Arc in Cecil B. DeMille's great photoplay production." Joan's story is framed by that of an English soldier fighting in France during World War I. An orchestral score for the film was composed by William Furst and Russell Birdwell.

The Ten Commandments, the 1923 Famous Players–Lasky/Paramount film, includes the song "Love's Old Sweet Song (Just a Song at Twilight)." The sheet music (New York: Richmond-Robbins) says it is the love theme of the film and it pictures Richard Dix as John McTavish and Leatrice Joy as Mary Leigh. The film's strong cast includes Theodore Roberts as Moses, Rod La Rocque as the evil Dan McTavish, Nita Naldi as Sally Lung, Charles Ogle as the doctor and Agnes Ayres as the outcast. The song, written in 1884 by J. L. Mulloy (music) and C. Clifton Bingham (words), has become a barber-shop-quartet favorite.

Hollywood, a 1923 Paramount film, includes the song "Hollywood" by Aubrey Stauffer. The sheet music (San Francisco: Sherman, Clay) pictures Paramount Studios. DeMille appears in the film and is cited in the song. A woman says she is going to Hollywood where she will "meet Cecil B. DeMille and gaze upon his brother Will."

The Road to Yesterday, a 1925 DeMille/PDC film, includes the song "The Road to Yesterday" by Wyn Ewart. The sheet music (London: Strand) says the song was "inspired by Cecil B. DeMille's greatest motion picture" and it features a drawing of a couple walking up to a castle. The film is about reincarnated lovers and what happens to them in both the seventeenth century and the present day.

The Volga Boatman, a 1926 DeMille/PDC film, includes three songs. In the film, William Boyd plays a Volga boatman involved with Russian princess Elinor Fair during the 1917 revolution. The sheet music (New York: Schirmer; London: Prowse) for "Song of the Volga Boatman," by Sigmund Spaeth (new words to Russian folksong), says that it is "the immortal song that inspired the Cecil B. DeMille motion picture production with William Boyd and Elinor Fair." The sheet music (London: Prowse) for "Song of the Volga Boatman, by James Dyrenforth (words) and O. Petrosky (music), and the sheet music (London: Albert) for "Petruska," by Billy Rose and Fred Fisher, also picture Boyd and Fair.

Gigolo is a 1926 DeMille/PDC film with two songs. In the film, Rod La Rocque plays a World War I hero who loves Jobyna Ralston but has to become a gigolo in France after the war ends. The sheet music (New York: M. Witmark) for "Gigolo," by Marian Gillespie (words) and John Milton Hagen (music), pictures La Rocque dancing with Ralston and says "the new Parisian dance sensation, Rod La Rocque dancing the 'Gigolo' in the sensational picture of the same title directed by William K. Howard." The sheet music for "Gigolo," by Gene Rich, also pictures La Rocque.

Footlights (a.k.a. *Sunny Side Up*), a 1926 DeMille/PDC film, includes the song "Sunny" by Wal Clifford. Vera Reynolds plays Sunny who is discovered singing in the street and turned into a revue star. The English sheet music says the song was "inspired by the DeMille film *Footlights* starring Vera Reynolds" (this was the English title for the American film *Sunny Side Up*).

The Blue Danube, a 1928 DeMille/Pathé film, includes the song "Moonlight on the Danube" by Byron Gay. Leatrice Joy plays an Austrian girl, in love with aristocrat Nils Asther, who is tricked into marrying a hunchback. The sheet music (San Francisco: Villa Morét) says the song is the "theme of *The Blue Danube* produced by DeMille Picture Corp. starring Leatrice Joy" and shows Joy and Asther.

Carol Dempster

Carol Dempster (1901–1991) was one of the more controversial actresses of the silent cinema because of her close relationship with D. W. Griffith. When he began to feature her in his films instead of the Gishes, Mae Marsh and his other great actresses, there was much concern. Twelve of her fourteen films were directed by Griffith.

The Love Flower, a 1920 D. W. Griffith film, includes the song "Love Flower" by B. G. DeSylva and Irving Caesar (words) and Louis Silvers (music). The sheet music (New York: Harms) says it is the "theme song for D. W. Griffith's latest and greatest photoplay" and shows a village with straw huts and palm trees, with Dempster's head emerging from a flower. She plays a woman who flees to a South Pacific island with her father after he is accused of murder.

Isn't Life Wonderful? is a 1924 D. W Griffith/UA film with the song "Isn't Life Wonderful? by Don Sonenscher and Everett Lynton. The sheet music (London: Laurence Wright) pictures Dempster with costar Neil Hamilton. They play a couple who decide to marry despite the hardships they have endured after World War I.

Reginald Denny

Reginald Denny (1891–1967) made over 120 films in the silent-film era, beginning in 1914 with Famous Players. He starred in the popular *Leather Pusher* series and features like *California Straight Ahead*, and was teamed with Laura La Plante in four films

Sporting Youth, a 1924 Universal film, includes the song "Sporting Youth" by Con West (words) and J. A Tunbridge (music). The sheet music (London: Feldman) pictures Denny with a car. He plays a chauffeur mistaken for a famous racing driver. He enters a race which he wins with the help of Laura La Plante.

California Straight Ahead, a 1925 Universal film, includes the song "California Straight Ahead" by Wyn Ewart and Hubert W. David. In the film, Denny rescues his fiancée's family from wild animals in the desert and then elopes with her to Los Angeles. The sheet music (London: Worton David) says the song was "inspired by the Universal film *California Straight Ahead* starring Reginald Denny" and features his portrait and cars crossing a desert. The song is about a man going to California to get married.

"Laura" is a 1927 song by Reginald Denny, Edward D. Roberts and William Helmore. The sheet music (London: Francis, Day and Hunter) says the song is "dedicated to Laura La Plante" and it pictures her. There is also a photo of Denny, who helped compose the song, and their life stories are told on the back cover. The song is in praise of Laura.

Florence Deshon

Florence Deshon (1894–1922) made over twenty films in the late teens and early twenties. Most of her films were made for Vitagraph and Goldwyn, including *A Bachelor's Children, The Clutch of Circumstance* and *The Loves of Letty*. She died young of poisoning.

"After a Thousand Years" is a 1917 song by Al Dubin (words) and James V. Monaco (music). The sheet music pictures "Florence Deshon and J. Frank Glendon, Vitagraph stars."

The Cup of Fury, a 1920 Goldwyn film, includes the song "The Cup of Fury" by Annelu Burns and Madelyn Sheppard. Deshon plays Helene Chadwick's friend Polly Widdicombe in this Goldwyn film based on a novel by Rupert Hughes. See Hughes entry for more details.

Xenia Desni

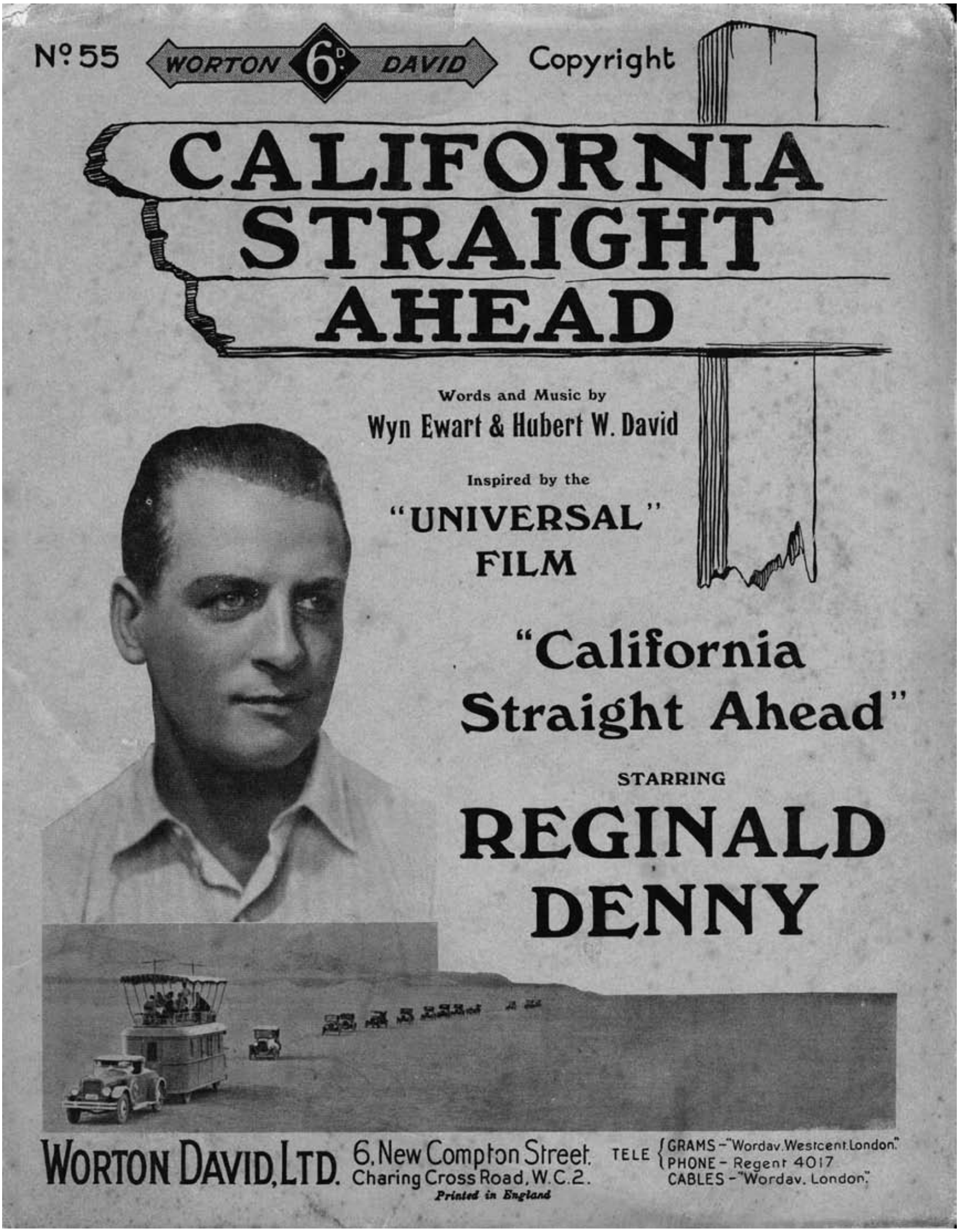
Russian-born actress Xenia Desni (1894–1954) was featured in thirty German and Austrian movies in the 1920s. She played princesses, aristocrats and showgirls who men could rarely resist. Her films include *The Princess Suwarin* (1923) and *Decameron Nights* (1924)

A Waltz Dream, a 1925 German film (original title: *Ein Walzertraum*) released in the United States by MGM in 1926, includes "A Waltz Dream Waltz" by Oscar Strauss. In the film, Desni plays a showgirl who entices Austrian officer Willy Fritsch into a café flirtation on the day he is to marry princess Mady Christians. The sheet music (New York: Belwin) pictures Desni with Fritsch. Ludwig Berger directed this adaptation of a Strauss operetta.

Dorothy Devore

Dorothy Devore (1899–1976) acted in over ninety films in the silent era and had many leading roles but never became an important star. Her films include *Hazel of Hollywood* (1923*), A Broadway Butterfly* (1925) and *Mountains of Manhattan* (1927).

A Broadway Butterfly, a 1925 Warner Bros. film, includes the song "Butterfly" by Gene Rodemich, J. Reeves Espy and Larry Conley. Devore plays a



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Reginald Denny: sheet music for *California Straight Ahead*

New York chorus girl who falls in love and wins her man after some romantic misunderstandings. The English sheet music (London: Lawrence Wright) pictures dancers at a nightclub.

Dorothy Dickson

Long-living American actress Dorothy Dickson (1893–1995) was primarily a stage actress but she was featured in four American silent films, including *Paying the Piper* (1921). Most of her career was in England where she starred in Jerome Kern and Jack Buchanan musicals and become friends with the queen.

"Dorothy Waltz," a 1914 song by Clarence M. Jones, was titled after Dorothy Dickson. The sheet music (Chicago: Frank K. Root) pictures her dancing with Carl Heisen in a painted set. The song was published before she began her movie career.

Richard Dix

Richard Dix (1894–1949) was a major star in the 1920s, playing leading roles in over thirty films, including Cecil B. DeMille's 1923 epic *The Ten Commandments*. He was also popular playing Native Americans in westerns, notably *The Vanishing American* (1926) and *Redskin* (1928). He continued to make movies until 1947.

The Ten Commandments, the 1923 DeMille film, includes "Love's Old Sweet Song" by Clifton Bingham (words) and J. A. Malloy (music). Dix plays John McTavish who competes with his evil brother Rod La Rocque for the love of Leatrice Joy. The sheet music (New York: Robbins) pictures Dix and Edythe Chapman, who plays his mother, in a scene from the modern-day San Francisco section of the film.

The Vanishing American, a 1925 Paramount film based on a Zane Grey novel, includes the song "Little White Rose" by Charles Wakefield Cadman (music) and Wells Hively (words). Dix plays a heroic Navajo who serves in World War I and later warns friends about an Indian uprising. He dies in the arms of the white schoolteacher (Lois Wilson) he loves. The sheet music (San Francisco: Sherman Clay) pictures a Native American facing a city full of skyscrapers.

Let's Get Married is a 1926 Paramount film with the song "Thinking of You" by Joseph Grey (words) and Allie More (music). Dix plays a college student who gets into trouble brawling but escapes from prison to marry his girlfriend Lois Wilson. The sheet music (New York: Strand) features a scene from the film.

Warming Up, a 1928 Paramount/Famous/Lasky film, includes the song "Out of the Dawn" by Walter Donaldson. Dix plays a baseball pitcher involved in a heated rivalry with another player for club owner's daughter Jean Arthur. The sheet music (New York: Donaldson) pictures Dix. The film is silent but has a music soundtrack.

Redskin is a 1929 Paramount film with the theme song "Redskin" by Harry D. Kerr (words) and J. S. Zamecnik (music). Dix plays an educated Navajo who renounces his tribe's customs after attending college in the East. The sheet music (Cleveland: Sam Fox) pictures Dix as the Navajo Wing Foot and Gladys Belmont as his love Corn Flower. The song is a hymn of love to native man by a woman remembering their childhood. This is a silent film with a music track.

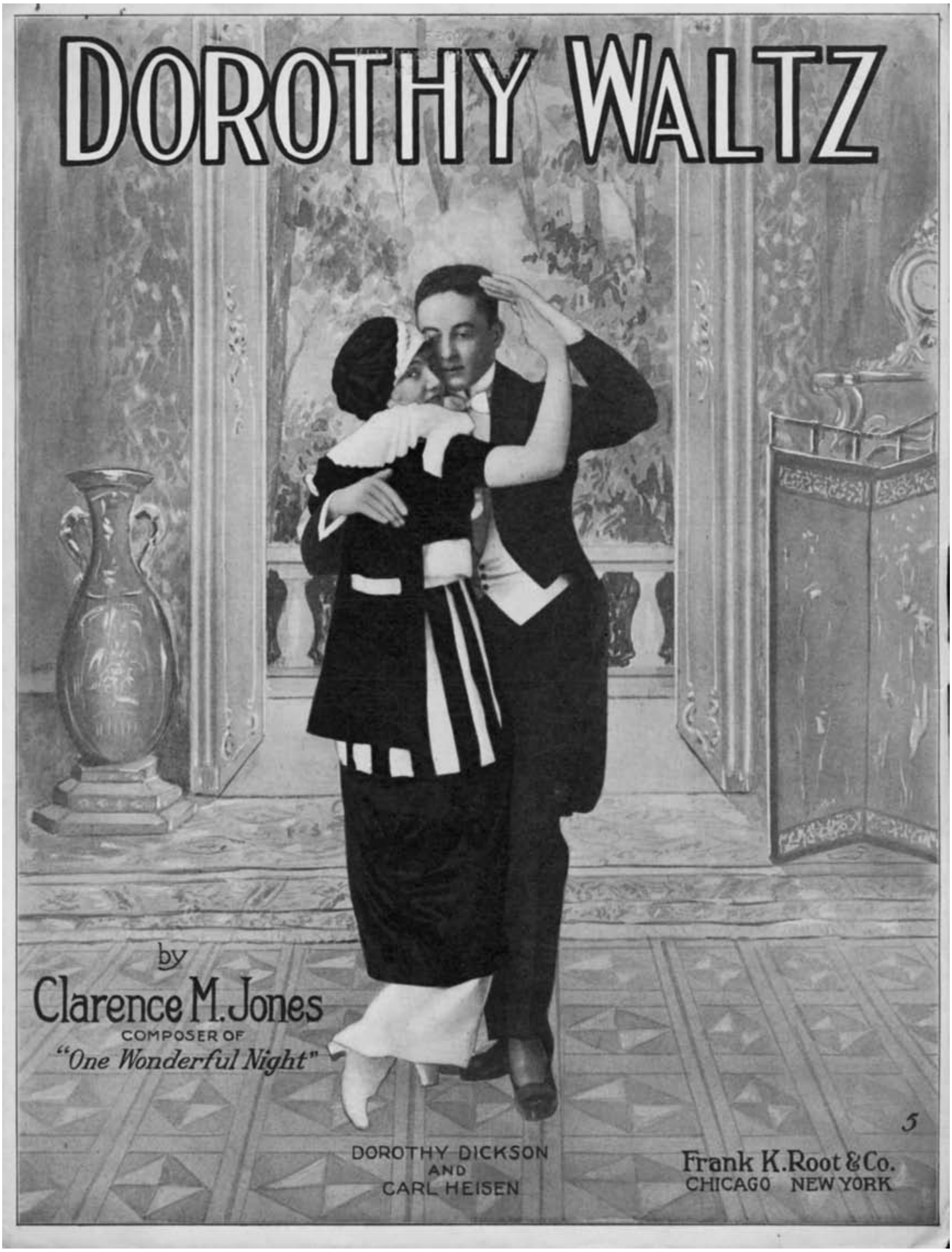
Thomas Dixon

Thomas Dixon was the author of the racist novel *The Clansman: An Historical Romance of the Ku Klux Klan,* the source book for D. W. Griffith's film *The Birth of a Nation*. He also seems to have been anti-immigrant and anti–Bolshevik, as shown by his novels *Fall of a Nation* and *Bolshevism on Trial*, both filmed.

The Fall of a Nation, a 1916 National Drama/V-L-S-E film, includes "Love Theme" by Victor Herbert. The sheet music (New York: M. Witmark) does not identify the non-starry cast that included Lorraine Huling, Percy Standing and Arthur Shirley. The film tells the bizarre story of a millionaire who heads a German-backed conspiracy that overthrows the U.S. government by arming the nation's immigrants. It was based on director/screenwriter Dixon's 1916 novel *The Fall of a Nation: A Sequel to The Birth of a Nation. The Fall of a Nation* was not a hit but is remembered because Victor Herbert's score was the first written for a feature film.

Frances Doble

English actress Frances Doble (1902–1969) made only three silent films, *The Constant Nymph* (1928) and *The Vortex* (1928) with Ivor Novello, and *Dark Red Roses* (1929) with Stuart Rome. She appeared on stage with Noel Coward in *Sirocco*, possibly his biggest flop.


DOROTHY WALTZ
by
Clarence M. Jones
COMPOSER OF
"One Wonderful Night"
5
DOROTHY DICKSON
AND
CARL HEISEN
Frank K. Root & Co.
CHICAGO NEW YORK

Dorothy Dickson: sheet music for "Dorothy Waltz"

Dark Red Roses, a 1929 British sound film, includes the song "Dark Red Roses" by T. Barry (words) and Philip Braham (music). Doble plays the wife of madly jealous Stuart Rome who thinks she is having an affair with a pianist. He decides to chop off the pianist's hands. The sheet music (London: Keith Prowse) pictures Doble with Rome.

Arthur Donaldson

Swedish-born Arthur Donaldson (1869–1955) began his film career in 1910 playing priests in the Kalem films *Lad of Old Ireland* and *The Colleen Bawn* and then moved on to being the title character in *The Atheist* in 1913. He was the Marquis de Montcalm in *Wolfe, or The Conquest of Quebec* (1914) and King George III in D. W. Griffith's *America* (1924). A versatile actor.

"Please Mr. Blacksmith Listen!" is a 1918 song by Lou Spero (words) and S. Walter James (music). The sheet music (New York: Stern) shows Donaldson as a blacksmith holding a horseshoe and talking to child actress Aida Horton in front of his shop. She has a toy gun and toy horse and is asking him to shoe her horse so she can go off to war to find her big brother who is missing in action. They are identified as Vitagraph stars.

Billie Dove

Billie Dove (1903–1997), a Ziegfeld showgirl who made over forty films, is best known for her role as the princess opposite Douglas Fairbanks in *The Black Pirate* (1927). She also starred opposite top western stars, including Tom Mix, Jack Holt and Hoot Gibson. She was the good-looking competition for Clara Bow in *Kid Boots*.

The Light of Western Stars, a 1925 Paramount film based on a Zane Grey novel, includes the song "The Light of Western Stars" by Clark Lewis and Reed Stampa. In the film, Dove plays the sister of a man sought by a killer's gang. Jack Holt comes to her aid. The sheet music (London: Worton David) pictures Dove with Holt.

Joseph J. Dowling

Joseph J. Dowling (1848–1928) began making movies in 1913 when he was over sixty and continued right up to his death in 1928, appearing in over 130 films. His greatest achievement was *The Miracle Man* (1919) but he was also liked in *Tess of the D'Urbervilles* (1924) and *Lord Jim* (1925).

The Miracle Man, a 1919 Paramount-Artcraft film, includes two songs. In the film, Dowling plays the patriarch, a deaf-mute, blind faith healer who seems to be able to effect miraculous cures. The sheet music (London: Herman Darewski) for "The Key to the Kingdom of Love," by Beth Slater Whitson (words) and Muriel Pollock (music), says the song is "featured in George Loane Tucker's production *The Miracle Man*" and it features a photo of Dowling holding Betty Compson's hand. The song says that the key to the kingdom of love was "finding you." The sheet music (New York: Waterson, Berlin and Snyder) for the song "The Miracle Man," by Jacque Grandei (music) and Harry B Smith (words), says the song was inspired by the film and it features the same photo of Dowling and Compson. In the movie, Compson, part of a gang of swindlers, persuades Dowling she is his long-lost niece. The film made stars of Compson, Thomas Meighan (who heads the gang) and Lon Chaney (who plays a fake cripple who is "cured"). Elinor Fair played a real cripple who was really cured. This is a lost film.

Paul Lawrence Dunbar

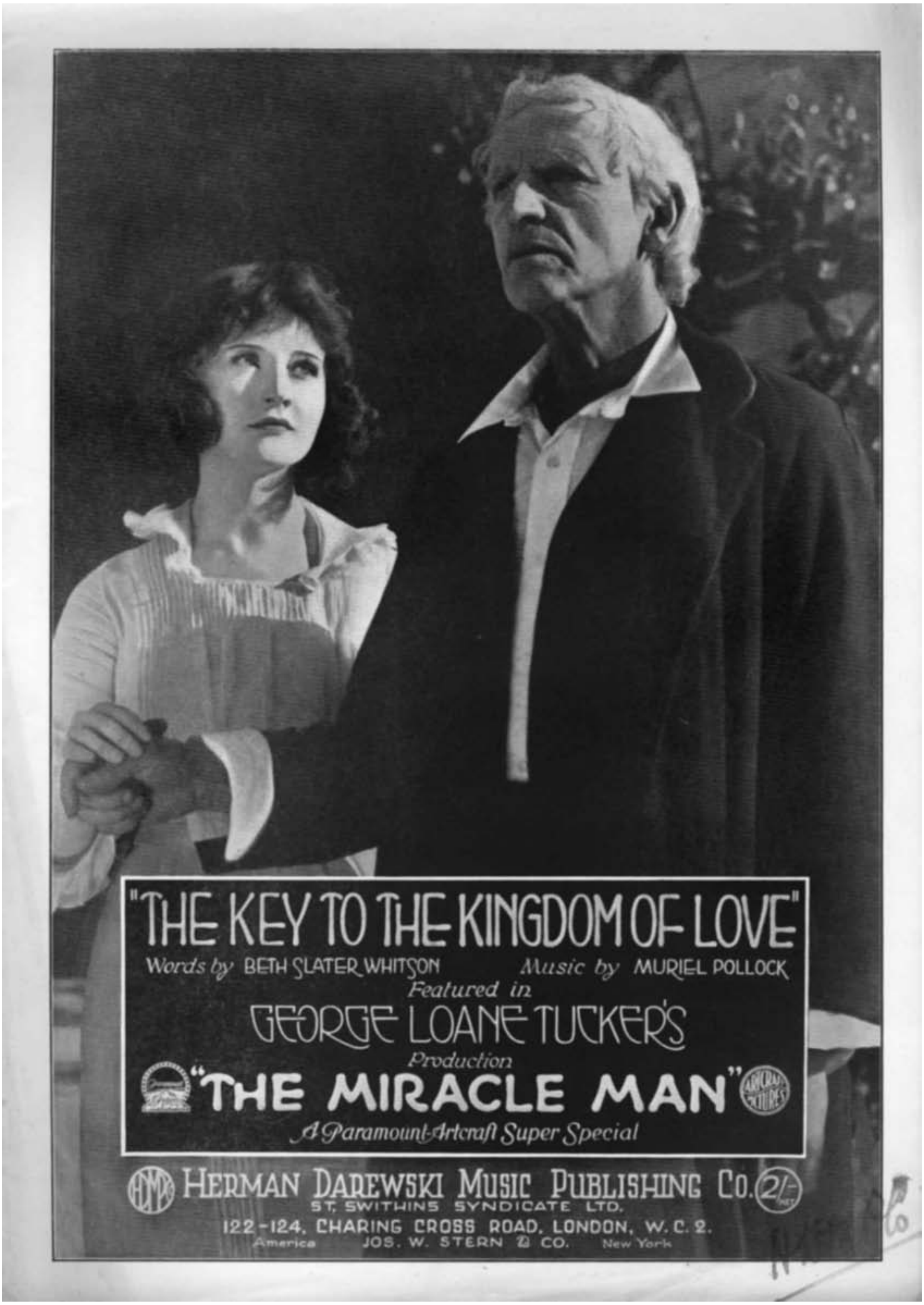
Paul Lawrence Dunbar (1872–1906), the first African American to become famous as a poet, also wrote memorable novels, plays and songs. The best known of his five novels was *The Sport of the Gods*, published in 1902 and filmed in 1921.

The Sport of the Gods, a 1921 Real film, includes the song "Dear Old Virginia" by Harry Diggs (words) and Otto Standhart (music). The sheet music (New York: Mills) features a drawing of a mansion. This African-American film, based on Dunbar's novel *The Sport of the Gods*, is about a black Virginian unjustly sent to jail to protect his white employer's son. Clarence Muse wrote the screenplay.

Josephine Dunn

Josephine Dunn (1906–1983) began making movies in the late 1920s and starred in twenty silent features before the talkies arrived. They included D. W. Griffith's *The Sorrows of Satan* and W. C. Fields *It's the Old Army Game*.

Excess Baggage, a 1928 MGM film directed by


"THE KEY TO THE KINGDOM OF LOVE"
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Music by MURIEL POLLOCK
Featured in
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Joseph J. Dowling: sheet music for *The Miracle Man*

James Cruze, includes the song "In a Little Hideaway" by Howard Dietz (words) and William Axt and David Mendoza (music). Dunn plays a dancer married to vaudeville acrobat William Haines. When she becomes a success in the movies, he gets jealous and they separate. The sheet music (New York: Irving Berlin) pictures Dunn with Haines.

Miss Dupont

Miss Dupont (1894–1973), who was born Patricia Hannon, starred in some 25 films between 1920 and 1925. The best was Erich von Stroheim's masterpiece *Foolish Wives*, but she was also notable in *A Wonderful Wife* (1922) and *Raffles, the Amateur Cracksman* (1925).

Foolish Wives, a 1922 Universal Super Jewel film, includes the song "Foolish Wives" by Jack Stern, Clarence J. Marks and Norah Lee Haymond. Dupont plays a foolish wife in Monte Carlo who is flattered by a lecherous count (Erich von Stroheim) and gets into compromising situations. Stroheim wrote, directed and produced the film The sheet music (New York: Mittenthal) says the song was "inspired by Von Stroheim's million dollar photoplay" and pictures him with DuPont.

Edward Earle

Edward Earle (1882–1972) made nearly 400 movies, half in the silent era. He began at Edison and Vitagraph but his best known films are later features including *Irene* (1926), with Colleen Moore, and *The Wind* (1928), with Lillian Gish.

"The Dream of a Soldier Boy" is a 1917 song by Alfred Dubin (words) and James V. Monaco (music). The sheet music pictures "Edward Earle, Greater Vitagraph star" in soldier's uniform, being embraced by his mother as his family watches.

"That's a Mother's Liberty Loan" is a 1917 song by Mayo and Tally and Clarence Gaskill. The sheet music (New York: M. Witmark) pictures Earle as a soldier saying goodbye to his mother (Mary Maurice) and identifies them as "Greater Vitagraph stars."

"For Mary, the Baby and Me" is a 1918 song by Paul Cunningham (words) and James V. Monaco (music). The sheet music (New York: M. Witmark) pictures "Agnes Ayres and Edward Earle, Vitagraph stars." She is seated in a chair holding a baby, with Earle kneeling by her side.

Sally Eilers

Sally Eilers (1908–1978) began her career at the end of the silent era with films like *The Goodbye Kiss* and *Dry Martini*, but is best known today for her role as the seductive trapeze artist in *State Fair* (1933).

The Good-bye Kiss, a 1928 Mack Sennett film, includes the song "Your Good-Bye Kiss" by Byron Gay and Neil Moret. Eilers plays a woman who stows away on a ship to be with her fiancé when he is drafted and sent overseas. The sheet music (San Francisco: Villa Morét) shows her embracing Matty Kemp who is in Army uniform. The song is about their good-bye kiss.

Trial Marriage, a 1929 Columbia film, includes two songs. In the film, Eilers plays a woman who enters into a trial marriage dissolved by her husband before he realizes she is pregnant. The sheet music (New York: Berlin) for "I'll Never Forget," by Gus Kahn (words) and Spike Hamilton (music), pictures Eilers. The sheet music (New York: Witmark) for "Dear Little Boy of Mine," by J. Keirn Brennan(words) and Ernest Ball (music), pictures Eilers with Norman Kerry, who plays her husband. The film is silent but has a music soundtrack.

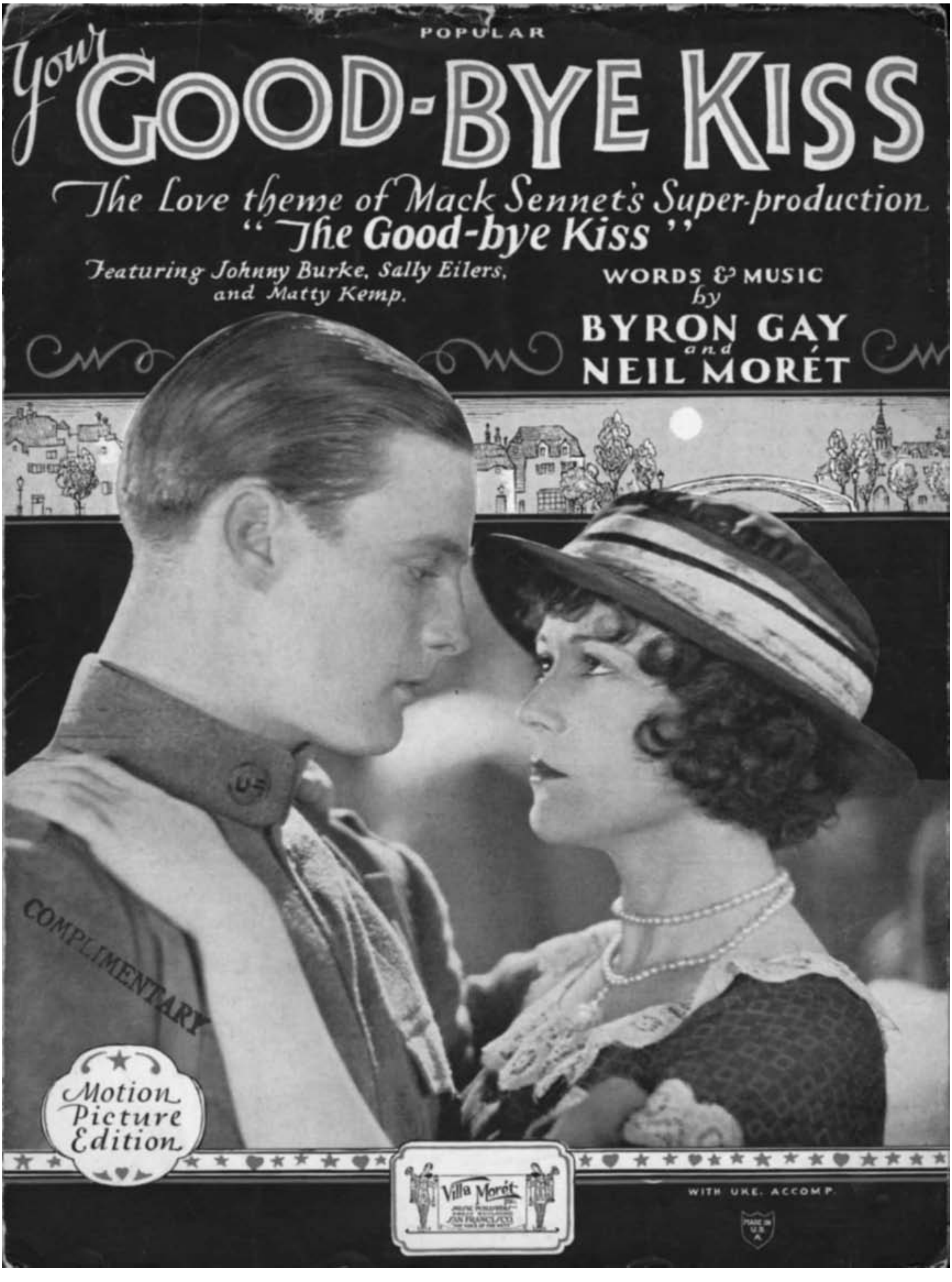
June Elvidge

June Elvidge (1893–1965) is not well remembered today but she made over seventy films in the silent era. Her better-known movies include *Quincy Adams Sawyer* (1922) and *The Torrent* and *Chalk Marks*, both made in 1924 when she ended her film career.

"I'm Sorry I Made You Cry" is a 1915 song by N. J. Clesi. The sheet music (New York: Leo Feist) features a photo of Elvidge and John Bowers in an embrace, "used by permission of World Film Corporation." The song is a plea by a man asking his girl to forgive him for making her cry, "Won't you forgive? / Don't let us say goodbye."

The Whip, a 1917 Paragon film, includes a march, "The Whip," by Abe Holzmann. The sheet music (New York: Remick) shows a train wreck. The Whip is a racehorse and the wreck is caused by a villain who doesn't want the horse to win a big race. Elvidge plays the villainous Iris D'Aquila who causes all kinds of problems.

"June (I Love No One But You)" is a 1920 song by Art Hickman and Ben Black. The sheet music (New York: Waterson, Berlin and Snyder) fea-


POPULAR
Your GOOD-BYE KISS
The Love theme of Mack Sennet's Super-production
"The Good-bye Kiss"
Featuring Johnny Burke, Sally Eilers, and Matty Kemp.
WORDS & MUSIC by
BYRON GAY and NEIL MORÉT
COMPLIMENTARY
Motion Picture Edition
Villa Morét
WITH UKE. ACCOMP.
MADE IN U.S.A.

Sally Eilers: sheet music for *The Good-bye Kiss*

tures a portrait of Elvidge. The song is about a man who loves a woman named June.

Arthur Guy Empey

Arthur Guy Empey (1883–1963) had a rather unusual movie career as it was entirely based on his World War I memoir *Over the Top*. He starred in the Vitagraph film of the book, played himself in three others and wrote the stories for yet more.

Over the Top, a 1918 Vitagraph film, includes the song "Over the Top, Boys" by S. M Berg. The sheet music (New York: S. M. Berg) says it is "the official Empey march theme especially composed and presented with the marvelous photoplay of Empey's world famous book *Over the Top* and in which Sgt. Arthur Guy Empey himself personally appears." He is pictured in uniform with rifle, "reproduced by courtesy of the Vitagraph Company of America, producers of the film *Over the Top*." The film is melodramatic fiction. Empey plays an American soldier fighting in France whose fiancée is abducted by a German officer. He is also captured and forced to attend the German's marriage-by-force to his sweetheart but an old servant poisons the other guests while Empey kills the German and escapes with his girl. Amazing!

"Your Lips Are No Man's Land But Mine" is a 1918 "romantic war ballad" by Arthur Guy Empey (words) and Charles R. McCarron and Carey Morgan (music). The sheet music (New York: Jos. W. Stern) pictures Empey charging with a bayonet and identifies him as the "star of the Vitagraph feature film *Over the Top*." The photo is inscribed with a note from Empey to the publishers asking them to "Please pay all royalties earned from the sale of this song to the *New York Sun* Smoke Fund." The song is a farewell to a sweetheart from a soldier going overseas. He knows she will be true. The song, recorded in 1918 by Henry Burr and Albert Campbell, was surprisingly popular.

"Our Country's in It Now! We've Got to Win It Now!" was a 1918 "gripping war song" by Arthur Guy Empey (words) and Charles R. McCarron and Carey Morgan (music). The sheet music (New York: Stern) says Empey is the "author of the famous book and star of the Vitagraph feature *Over The Top*," and features scenes from the film. The song says, "Our country's in it now / we're going to forge our way to victory / To save Democracy, we've got to conquer Germany."

"Liberty Statue is Looking Right at You" is a 1918 song by Arthur Guy Empey (words) and Charles R. McCarron and Carey Morgan (music). The sheet music (New York: Stern) identifies Empey as the "author of the famous book and star of the Vitagraph feature photo play *Over the Top*" and pictures the Statue of Liberty and a soldier playing a bugle.

"Over the Top with the Best of Luck" is a 1918 song by "Private Albert C. Mitchell." The sheet music (New York: Stern) says the song is "dedicated to Arthur Guy Empey, author of the world famous book and star of the Vitagraph feature photo play *Over the Top*." It has a photo of soldiers leaving a trench, labeled "Sgt. Guy Empey and the boys of his regiment going over the top." The song says, "Somewhere in France are Uncle Sammie's boys / Before they go into a fight, you ought to hear them yell / Over the top together."

Catherine Evans

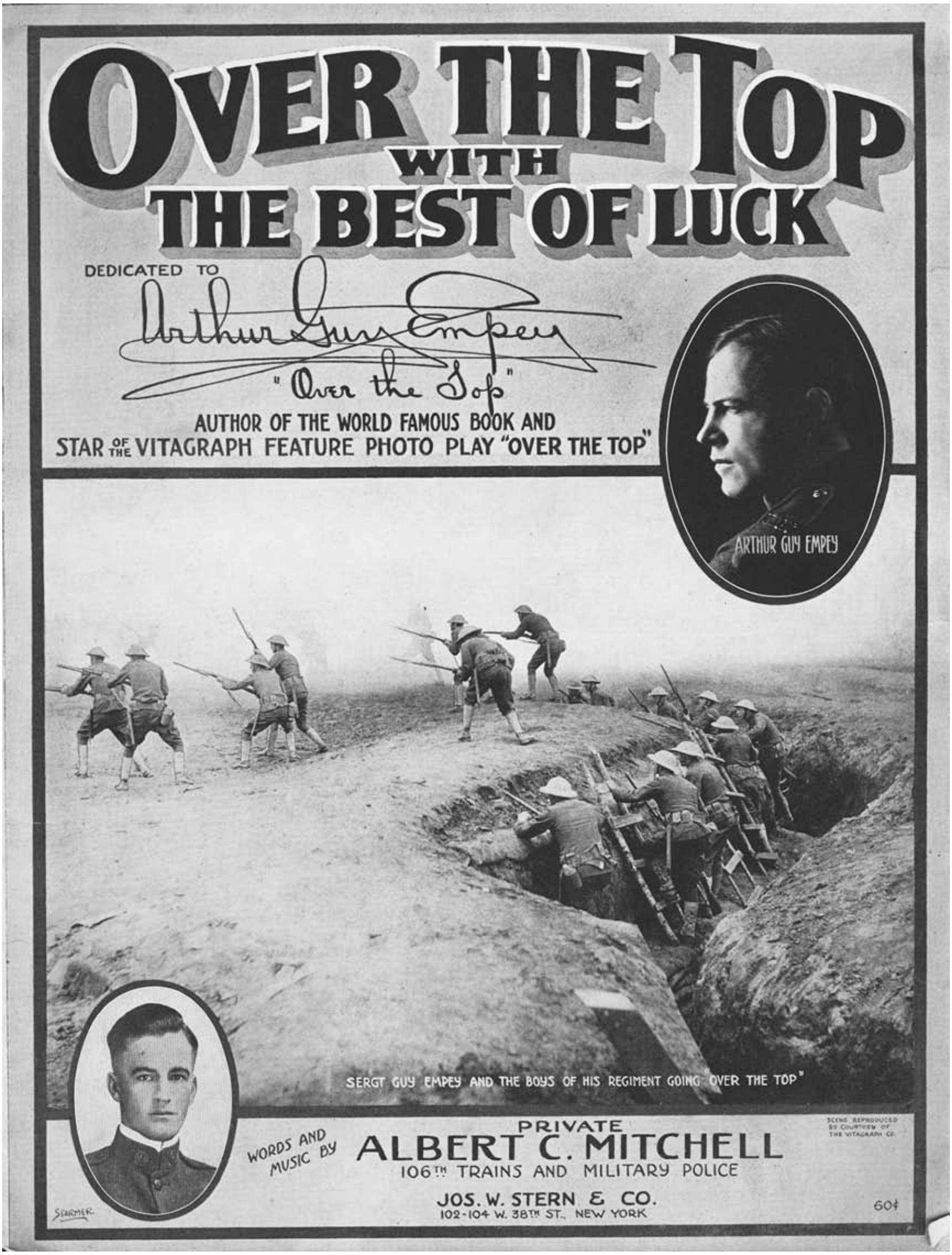
Catherine Evans had only a small film career at the end of her long life, playing old ladies in films including *Determination* (1920) and *Two Shall Be Born* (1924), but she seems to have been popular enough to be used to sell sheet music.

"Dear Old Lady" is a 1923 song by George A. Kershaw (words) and Harry Von Tilzer (music). The sheet music (New York: Harry Von Tilzer Music) pictures Evans in a formal oval portrait looking quite dear and sweetly old.

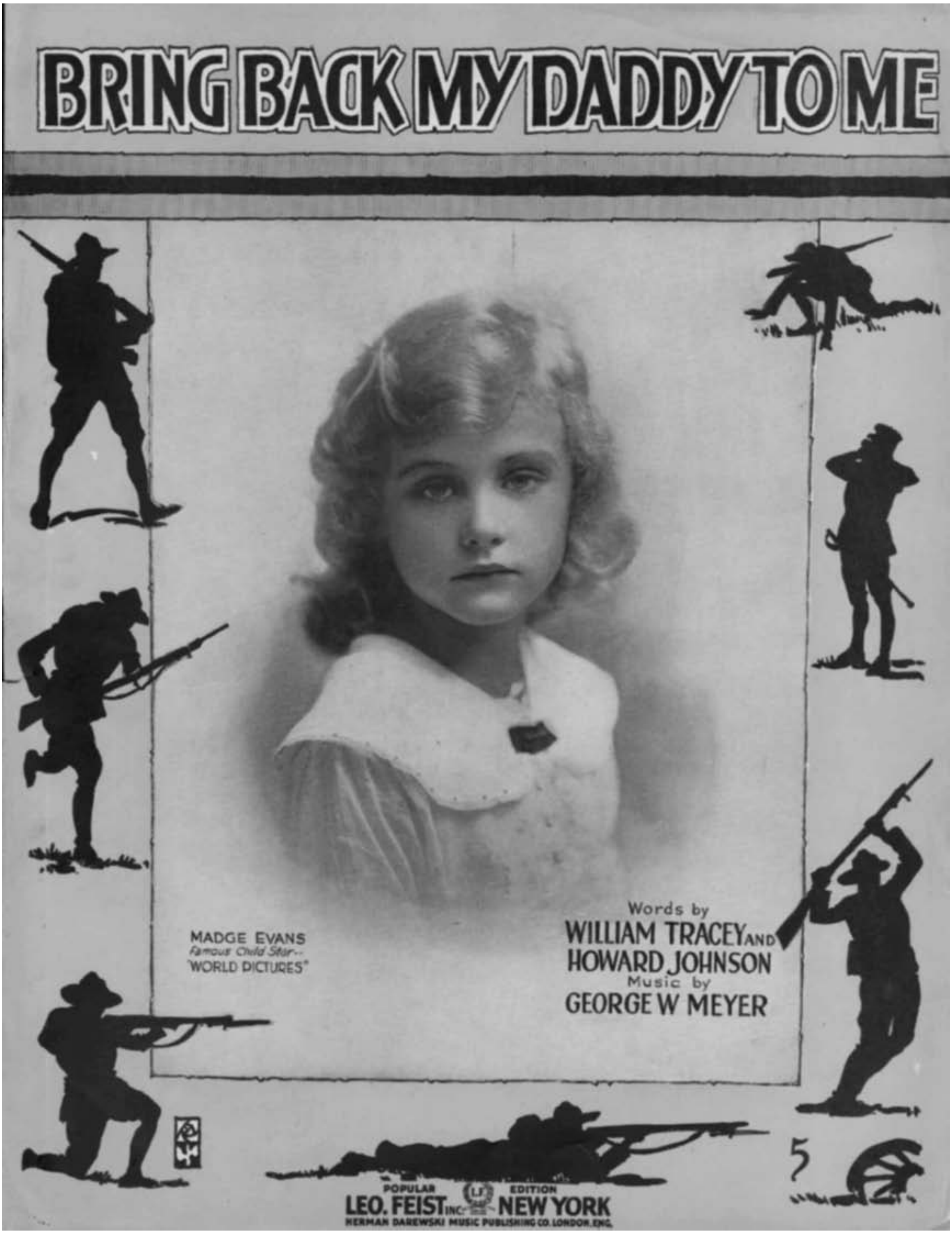
Madge Evans

Madge Evans (1909–1981) began as a child star in 1914 and continued to make films until the late 1930s. Her thirty silent films include *Heidi* (1920) and *The Little Match Girl* (1921). She married playwright Sidney Kingsley when she grew up.

"Bring Back My Daddy to Me" is a 1917 song by William Tracey and Howard Johnson (words) and George W. Meyer (music). The sheet music (New York: Leo Feist) features a large photo of golden-haired "Madge Evans, famous child star, World Pictures," plus silhouettes of soldiers with rifles. The song says, "A sweet little girl with bright golden curls sat playing with toys on the floor. Her dad went away to enter the fray at the start of this long bitter war." When her mother says she is buying presents for her birthday, the little girl says she doesn't want dollies or skates: "You can give all my toys to some poor girls and boys but bring back my daddy to me."


OVER THE TOP
WITH
THE BEST OF LUCK
DEDICATED TO
Arthur Guy Empey
"Over the Top"
AUTHOR OF THE WORLD FAMOUS BOOK AND
STAR OF THE VITAGRAPH FEATURE PHOTO PLAY "OVER THE TOP"
ARTHUR GUY EMPEY
SERGT GUY EMPEY AND THE BOYS OF HIS REGIMENT GOING "OVER THE TOP"
WORDS AND MUSIC BY
PRIVATE
ALBERT C. MITCHELL
106TH TRAINS AND MILITARY POLICE
JOS. W. STERN & CO.
102-104 W. 38TH ST., NEW YORK
SCENE REPRODUCED BY COURTESY OF THE VITAGRAPH CO.
60¢
STARMER

Arthur Guy Empey: sheet music for *Over the Top*


BRING BACK MY DADDY TO ME
MADGE EVANS
Famous Child Star--
"WORLD PICTURES"
Words by
WILLIAM TRACEY AND
HOWARD JOHNSON
Music by
GEORGE W MEYER
5
POPULAR EDITION
LEO. FEIST INC. NEW YORK
HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENG.

Madge Evans: sheet music for "Bring Back My Daddy to Me"

Elinor Fair

Elinor Fair (1903–1957) started her movie career in 1916 with the Fox film *The End of the Trail* and rose to stardom in Fox films like *The Lost Princess* and *Tin Pan Alley*. She played a cripple who is cured in *The Miracle Man* (1919) and Marsinah in the 1920 *Kismet* and starred opposite William Boyd in three movies, *The Volga Boatman*, *The Yankee Clipper* and *Jim the Conqueror*. Boyd proposed to her in *The Volga Boatman* and they got married for real.

The Volga Boatman, a 1926 DeMille/PDC film, includes three songs. Fair plays a Russian princess involved with Volga boatman William Boyd during the 1917 revolution. The sheet music (New York: Schirmer; London: Prowse) for "Song of the Volga Boatman," by Sigmund Spaeth (words to Russian folksong), says it is "the immortal song that inspired the Cecil B. DeMille motion picture production with William Boyd and Elinor Fair." The sheet music (London: Prowse) for "Song of the Volga Boatman," by James Dyrenforth (words) and O. Petrosky (music), and the sheet music (London: Albert) for "Petruska," by Billy Rose and Fred Fisher, also feature photos of Fair and Boyd.

Douglas Fairbanks

Douglas Fairbanks (1883–1939), who virtually created the swashbuckling movie, was the King of Hollywood in the silent-film era, reigning with wife Mary Pickford from their Pickfair estate. He had songs written for quite a number of his movies and there were also many songs about him or citing him.

"Come Out of the Kitchen, Mary Ann" is a 1917 song by James Kendis and Charles Bayha, created for the Broadway musical *Have a Heart*. The sheet music (New York: Kendis) pictures Fairbanks holding a bulldog. The song talks about a kitchen maid who falls asleep and dreams she will become a movie star and get kissed by Fairbanks.

His Majesty, the American, a 1919 Douglas Fairbanks/UA film, includes the song "His Majesty, The American" by Lew Brown (words) and Albert Von Tilzer (music). The sheet music (New York: Broadway Music) says the song was "inspired by Douglas Fairbanks' wonderful photoplay of the same title" and pictures Fairbanks opening a door. He plays an American who discovers he belongs to the royal family of a small European country. The song says every Yankee is proud to be His Majesty, the American.

Reaching for the Moon, a 1917 Douglas Fairbanks/Artcraft film, includes the song "Reaching for the Moon" by Arthur Freed (words) and Oliver G. Wallace (music). The sheet music (San Francisco: Sherman, Clay) pictures Fairbanks. He plays a clerk with delusions of grandeur who dreams he inherits the throne of Vulgaria.

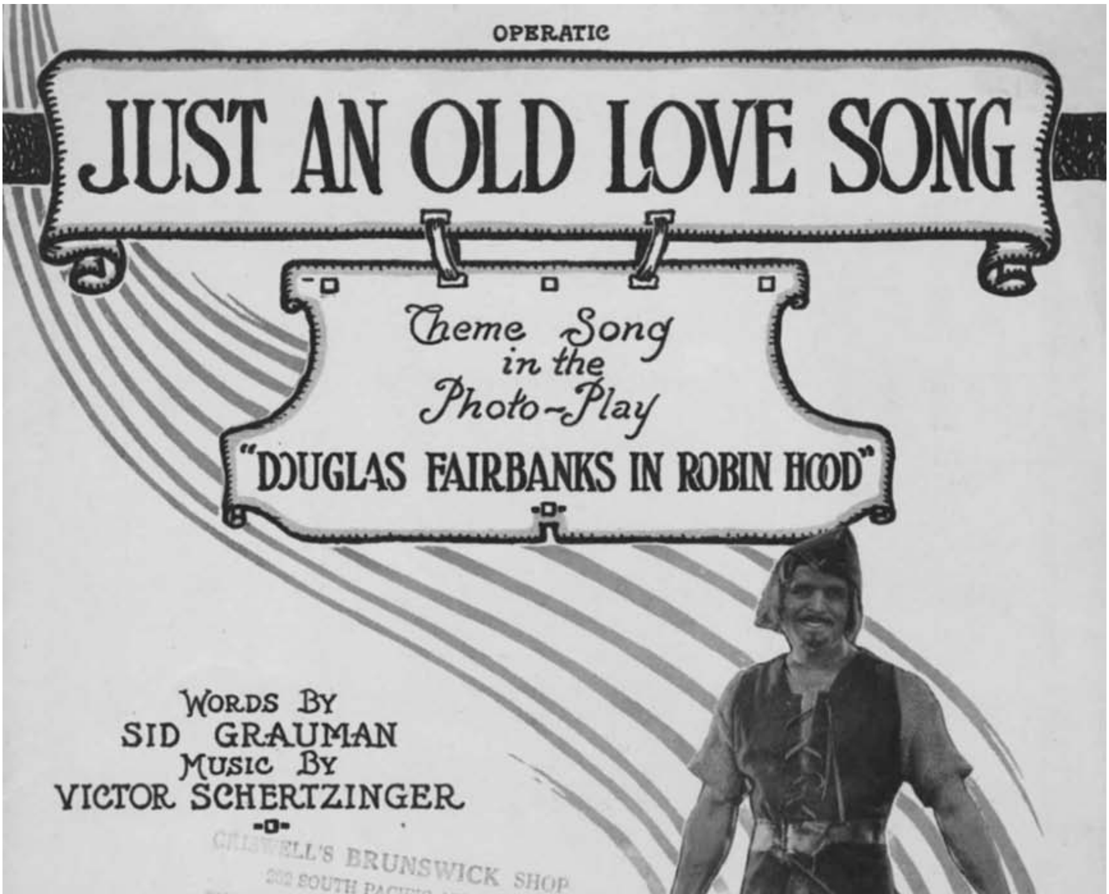
"When It Comes to Lovin' the Girls, I'm Away Ahead of the Times" is a 1919 song by Murray Kissen and Joe Burns (words) and Jack Glagau (music). The song is about a man who thinks he is a great lover: "When it comes to making them sigh / I've got Fairbanks beat a mile." The sheet music (New York: McCarthy and Fisher) pictures a drawing of man holding a woman. The song was introduced in the Broadway musical *Oh, What a Girl*.

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (music) and Joseph H. Santley (words). This ditty about a fancy dance attended by Hollywood's biggest stars says Fairbanks shimmies while Mary Pickford does a toe dance.

"Mary and Doug," a 1920 song by Gene Buck (words) and Dave Stamper (music), was featured in the Broadway revue *Ziegfeld Follies* of 1920. The sheet music (New York: Harms) for this tribute to the queen and king of Hollywood was published soon after their marriage. The lyrics tell us that Mary and Doug are "just like two bugs in a rug" directing "their reel affairs" and that "all their close-ups are good."

"Movieland" is a 1920 English song by Harry Carlton, Frank Carter and J. A. Tunbridge. Alice of Wonderland dreams of leaving Wonderland for Movieland where she thinks Douglas Fairbanks is asking for her.

Robin Hood, a 1922 Douglas Fairbanks/UA film, includes two songs. In the film, Fairbanks plays an earl who becomes Robin Hood to fight Prince John (Sam DeGrasse) in his attempt to seize the throne from crusader King Richard (Wallace Beery). He also wins Lady Marian (Enid Bennett). The sheet music (San Francisco: Sherman, Clay and London: Albert) for "Just an Old Love Song," by Victor Schertzinger (music) and Sid Grauman (words), says it is the theme song of the film. It describes a man hearing an old song and remembering the woman he loved. The sheet music (London: Chappell) for "Robin Hood March," by Victor Schertzinger, says it is based


OPERATIC
JUST AN OLD LOVE SONG
Theme Song in the Photo-Play
"DOUGLAS FAIRBANKS IN ROBIN HOOD"
WORDS BY
SID GRAUMAN
MUSIC BY
VICTOR SCHERTZINGER
GRISWELL'S BRUNSWICK SHOP
202 SOUTH PACIFIC AVENUE
PHONE 2104, REDONDO BEACH, CALIF.
MADE IN USA
P & M
GRIFFITH
Sherman, Clay & Co.
SAN FRANCISCO

Douglas Fairbanks: sheet music for *Robin Hood*

"on themes from the cinema production." Fairbanks is pictured in Robin Hood costume on both song sheets.

Hollywood, a 1923 Paramount film, includes the song "Hollywood" by Aubrey Stauffer. Fairbanks is seen in the film and cited in the song about a young woman headed for Hollywood. She says she plans to drink a Coca-Cola near Fairbanks and Pickford at the candy store.

The Thief of Baghdad, a 1924 Douglas Fairbanks/UA film, includes the song "The Thief of Bagdad" by Dailey Paskman. Fairbanks plays the magical thief of this wondrous film. The sheet music (New York: Marks) says the song was "inspired by Douglas Fairbanks' glorious fantasy" and pictures a drawing of him climbing a wall to reach a woman. The song is about a thief, a rogue who will steal your heart — if he catches you in his magic rope — and put you on his magic carpet.

The Black Pirate, a 1926 Elton/UA film, includes the song "Pirate of My Dreams" by William Hellmore and Vivian Ellis. The English sheet music (Francis, Day and Hunter) pictures Fairbanks in pirate garb. He plays a man who becomes a pirate to avenge the death of his father.

The Iron Mask, a 1929 Fairbanks/UA film, includes the song "One for All — All for One, Song of the Musketeers" by Jo Trent (words) and Hugo Riesenfeld and Louis Alter (music). The sheet music (New York: Robbins) says it is the theme song of the film and pictures Fairbanks in musketeer costume. This adaptation of an Alexandre Dumas novel features Fairbanks as D'Artagnan thwarting a dastardly plot against the king with the help of Athos, Porthos and Aramis.

Dustin Farnum

Dustin Farnum (1874–1929) will be remembered for the two famous westerns he made in 1914 at the beginning of his screen career, *The Squaw Man* and *The Virginian,* both directed by Cecil B. DeMille. He continued to star in films until 1926 but by then his style of acting was no longer popular.

The Squaw Man, a 1914 Jesse L. Lasky Feature Play Company film, includes the song "Nat-U-Ritch, an Indian Idyll" by Theodore Bendix. Farnum, who originated the role on Broadway, plays an English officer who buys a ranch in Wyoming, changes his name to Jim Carston, and marries pregnant Indian woman after she saves his life. The sheet music (New York: Stern) pictures Red Wing who plays the Indian woman Nat-U-Ritch. This was the first feature shot in Hollywood. It was premiered on February 14, 1914.

The Virginian, a 1914 Jesse L. Lasky Feature Play Company/Paramount film, includes two songs. Farnum plays the heroic cowboy known as the Virginian in this film based on the famous novel by Owen Wister. The sheet music for "My Virginian" by Charles K. Harris (New York: Charles K. Harris) says the song is "dedicated to Dustin Farnum, the original 'Virginian' by kind permission of the Jesse L. Lasky Feature Play Co." and it features his portrait. The sheet music for "Ten Thousand Cattle Straying" by Owen Wister (New York: Charles K. Harris) also pictures Farnum. It premiered on July 9, 1914.

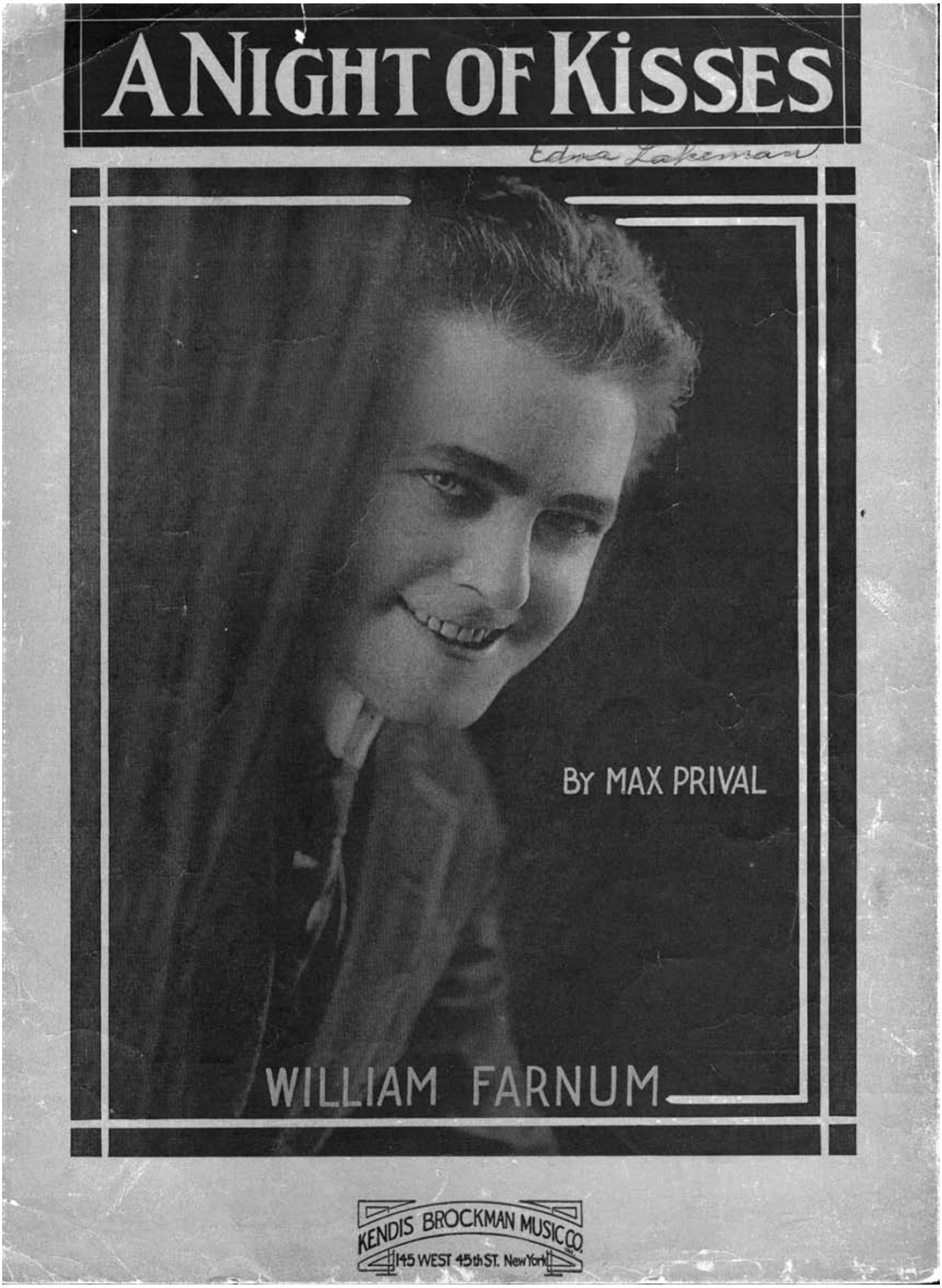
William Farnum

William Farnum (1876–1953) followed his brother Dustin to Hollywood and became a star in 1914 in *The Sign of the Cross* and *The Spoilers*. By 1915 he was among the highest paid actors in Hollywood and he went on to star in over fifty movies. A debilitating accident in 1924 ended his stardom but he continued to play supporting roles in another seventy films.

Wings of the Morning, a 1919 Fox film, includes the song "Wings of the Morning" by Jean Lefavre (words) and W. C. Polla (music). The sheet music (Hartford: C. C. Church) features a colored lithograph of a sailing ship. Farnum plays a captain stationed in Singapore who saves the reputation of his colonel at the expense of his own.

"A Night of Kisses" is a 1919 song by Max Prival. The sheet music (New York: Kendis Brockman) features a large photo of Farnum peeking from behind a curtain and smiling. The song presumably echoes his thoughts: "Shades of night are falling, Love, my heart is calling / for a night of kisses / Tender eyes I've missed are gleaming / In their glory lies the paradise of which I'm dreaming."

Heart Strings, a 1920 Fox film, includes the song "Heart Strings" by Herman Holland. Farnum plays a violinist who becomes involved with a wealthy New York socialite (Gladys Coburn) when he tries to protect his sister from a scoundrel. The sheet music (New York: Waterson, Berlin and Snyder) pictures Farnum with Coburn.


A NIGHT OF KISSES
Edna Lakeman
BY MAX PRIVAL
WILLIAM FARNUM
KENDIS BROCKMAN MUSIC CO.
145 WEST 45th ST. New York

William Farnum: sheet music for "A Night of Kisses"

Geraldine Farrar

Geraldine Farrar was one of the glories of the Metropolitan Opera's Golden Age and her stage success led producer Jesse Lasky to invite her to make films. Even without her voice she had charisma and became a genuine movie star. She was helped by having Cecil B. DeMille as the director of her first six films. She made fourteen before giving up movies in 1920.

Carmen is a 1915 Jesse L. Lasky/Paramount film. There does not appear to have been a popular song published to promote Farrar's first and most successful film under the direction of Cecil B. DeMille but an orchestral score by Hugo Riesenfeld based on Bizet's music was published by Schirmer.

Joan the Woman, a 1916 DeMille-Lasky/Cardinal film, includes the song "Joan of Arc" by Robert F. Roden (words) and James Kendis (music). The sheet music (New York: Cadillac) features a large photo of "Geraldine Farrar as Joan of Arc in Cecil B. DeMille's great photoplay production." Her story is framed by that of an English soldier fighting in France during World War I. An orchestral score for the film was composed by William Furst and Russell Birdwell.

Shadows, a 1919 Goldwyn film, includes two songs. In the film, Farrar plays a devoted mother and wife who has hidden her secret past as a dance-hall girl. The sheet music (Williamsport, PA: Vandersloot Music) for "Shadows," by Ray Sherwood (words) and Howard Lutter (music), has a painting of Farrar standing by a piano. The sheet music (New York: Belwin) for "Shadows Love Theme," with music by Beethoven, pictures Farrar in the film.

Charles Farrell

Charles Farrell (1901–1990) became a star as the rugged sailor hero of James Cruze's *Old Ironsides* (1926) but his career reached stratospheric heights when he was partnered in romantic comedies with Janet Gaynor like *Seventh Heaven* and *Street Angel*. Their teaming in *Sunny Side Up* led to one of the famous movie songs, "If I Had a Talking Picture of You." Farrell later became mayor of Palm Springs and helped make that resort town a favorite watering hole for movie stars.

See Janet Gaynor entry for information about the songs of *Seventh Heaven* (1927), *Sunrise: A Song of Two Humans* (1927), and *Street Angel* (1928).

Fazil, a 1928 Fox film, includes the theme song "Neapolitan Nights (Oh, Nights of Splendor)" by Harry D. Kerr (words) and J. S. Zamecnik (music). Farrell plays Prince Fazil, an Arab chieftain who marries a Parisienne. When she objects to desert life, he sets up a harem. The sheet music (Cleveland: Sam Fox) says "Neapolitan Nights" is the "theme song of the William Fox picture *Fazil* with Charles Farrell and Greta Nissen" and it pictures them embracing in a gondola. The song was recorded in 1928 by James Melton and is available on CD.

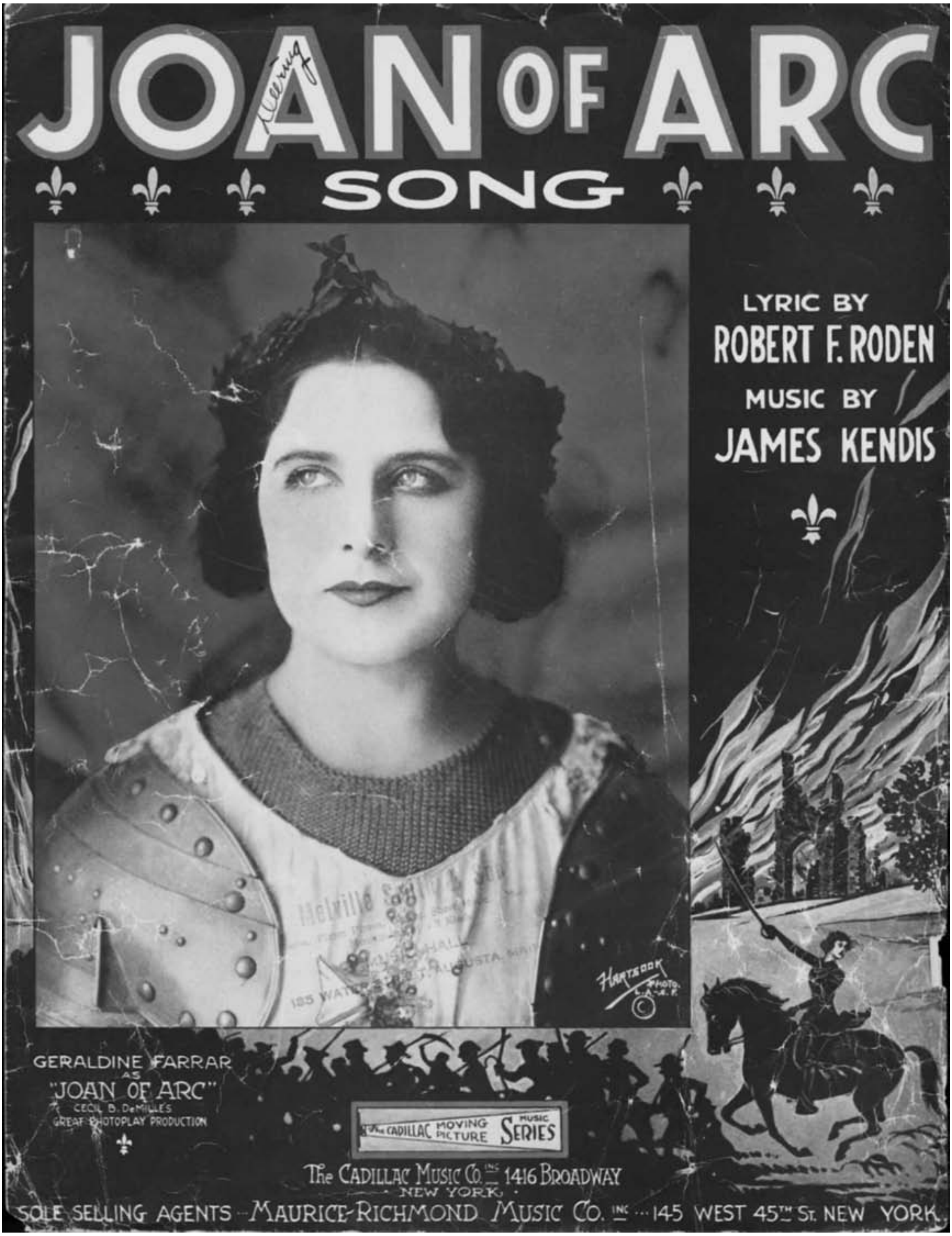
Old Ironsides, a 1926 Paramount film, includes two songs with sheet music picturing Farrell. In the film, Farrell wants to sail on the frigate *Constitution* and fight the Tripoli pirates. On the way he falls in love with Esther Ralston. The sheet music (Cleveland: Sam Fox) for "Your Love Is All," by Harry D. Kerr (words) and J. S. Zamecnik (music), pictures Farrell and Ralston, and says this is the "love theme from *Old Ironsides*." The sheet music (Cleveland: Sam Fox) for "Old Ironsides March" by Hugo Riesenfeld says it is "dedicated to Rear Admiral Philip Andrews" and was "played at presentations of James Cruze's Paramount production." It also pictures the lovers.

The Rough Riders, a 1927 Paramount film, includes two songs, "Goodbye Dolly Gray," by Cobb and Barnes, and "The Rough Riders" march, by Hugo Riesenfeld. Farrell plays one of Teddy Roosevelt's Rough Riders and goes with him to Cuba, while Mary Astor plays Dolly, the woman he loves. The sheet music (Cleveland: Sam Fox) says the march was "played in the presentation of the Paramount picture *The Rough Riders.*"

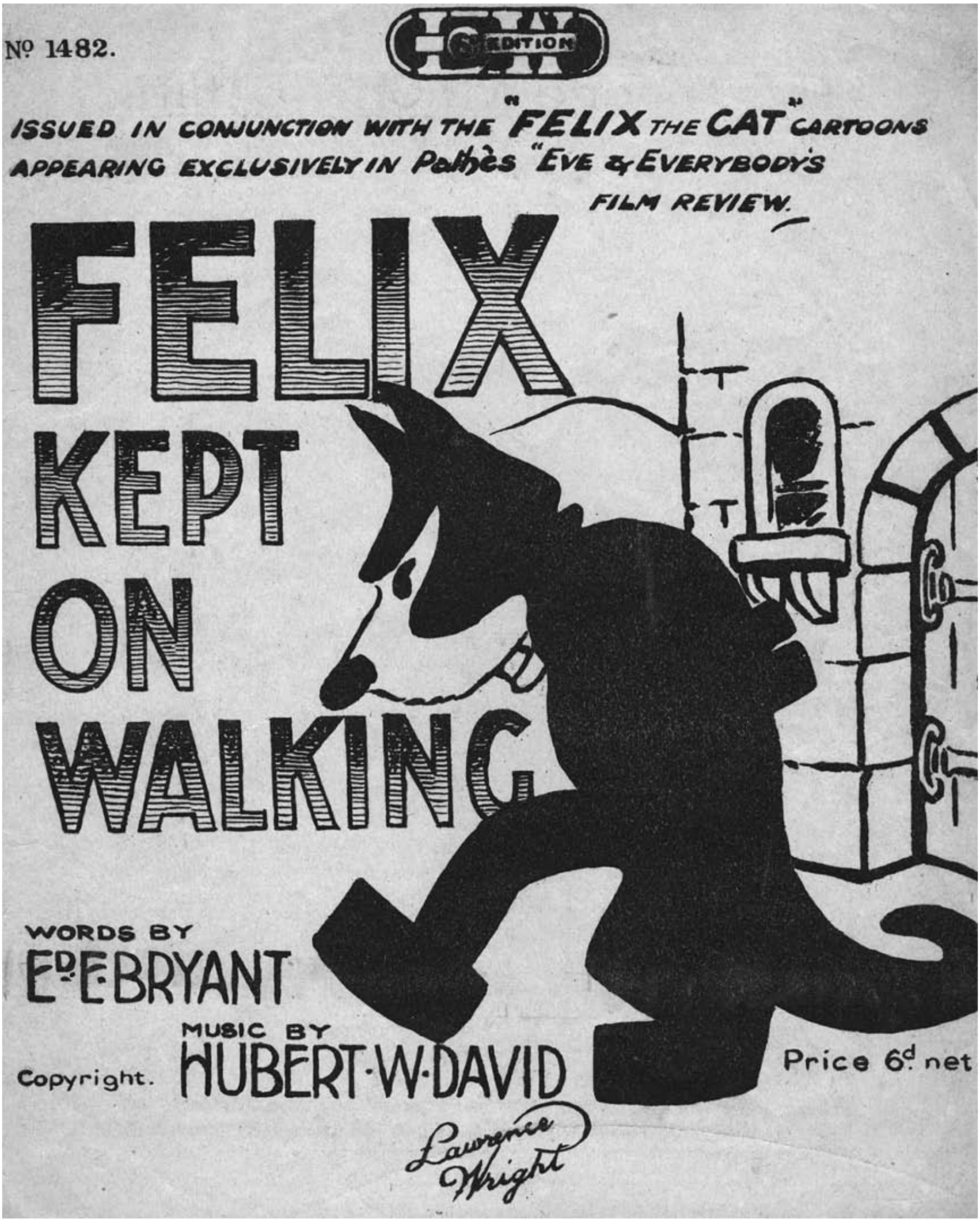
City Girl, a 1930 film, includes the song "In the Valley of My Dreams" by Pierre Norman and James Hanley. Farrell plays the son of a wheat farmer who becomes involved with waitress Mary Duncan in Chicago. The film was made as a silent movie under the direction of F. W. Murnau and then recut and issued as a sound film after Murnau was fired.

Felix the Cat

Felix the Cat, the first great animated cartoon star, was introduced in a comic strip by Pat Sullivan in 1914 and launched on his meteoric film career in 1920 under the direction of Otto Messmer. Sullivan said the inspiration for Felix was a story by Rudyard Kipling called *The Cat That*


JOAN OF ARC
SONG
LYRIC BY
ROBERT F. RODEN
MUSIC BY
JAMES KENDIS
HARTSOOK PHOTO. L.A.-S.F.
GERALDINE FARRAR
AS
"JOAN OF ARC"
CECIL B. DeMILLES
GREAT PHOTOPLAY PRODUCTION
The CADILLAC MOVING PICTURE MUSIC SERIES
The CADILLAC MUSIC CO. INC. 1416 BROADWAY
NEW YORK
SOLE SELLING AGENTS MAURICE-RICHMOND MUSIC CO. INC. 145 WEST 45TH ST. NEW YORK

Geraldine Farrar: sheet music for *Joan the Woman*


Nº 1482.
6d EDITION
ISSUED IN CONJUNCTION WITH THE "FELIX THE CAT" CARTOONS APPEARING EXCLUSIVELY IN Pathés "EVE & EVERYBODY'S FILM REVIEW.
FELIX KEPT ON WALKING
WORDS BY Ed. E. BRYANT
MUSIC BY HUBERT W. DAVID
Copyright.
Price 6d. net
Lawrence Wright

Felix the Cat: sheet music for "Felix Kept on Walking"

Walked by Himself. The 1923 English song "Felix Kept on Walking" by Edward E. Bryant (words) and Hubert W. David (music) became a national rage in England. The phrase "Felix kept on walking" is used as the refrain as the cat walks around the world ignoring all kinds of danger. The sheet music (London: Lawrence Wright) shows Felix walking in front of a castle and says "Issued in conjunction with the Felix the Cat cartoons appearing exclusively in Pathè's Eve and Everybody's Film Review." The song was recorded in England by Jack Hylton, Joe Loss and the Two Gilberts. The 1924 song "Here He Is Again" by the "Felix Kept on Walking" team of Bryant and David describes the further adventures of the inventive cat. The 1925 song "Fido Followed Felix" by Harry Tilsey published by Cecil Lennox of London gives the famous cat a faithful dog who follows him around the world.

Elsie Ferguson

Elsie Ferguson (1883–1961) was primarily a stage actress but she was persuaded to starting making films in 1917 when the high salaries became irresistible. She ended up starring in 25 films, beginning with a series directed by Maurice Tourneur. Her 1921 film *Forever*, an adaptation of Du Maurier's play *Peter Ibbetson*, is considered her best.

Eyes of the Soul, a 1919 Famous Players–Lasky/Artcraft film, includes the song "Eyes of the Soul" by Ralph Williams (words) and Fred Fisher (music). In the film, Ferguson plays a nightclub performer who falls in love with a blind soldier. The sheet music (New York: McCarthy and Fisher) says the song was "inspired by the Artcraft picture starring Elsie Ferguson" and it pictures her holding a dove. The song is a plot point of the film as it is supposedly written by the soldier who becomes famous after Ferguson performs it. The lyrics say that the "eyes of the soul, wondrous eyes of the soul, sent the light of their love into mine."

Louis Feuillade

French director Louis Feuillade (1873–1925) made over 700 films in the early days of cinema but is best known for his extraordinary serials which are just as thrilling to watch now as when they were first screened. The most popular, *Fantomas* (1913) and *Les Vampires* (1915), have become cult films.

Judex, a 1916 French serial, includes the waltz "Judex" by Capson. The sheet music, published in Paris by Bourlant Ladam, says the song is dedicated to director Louis Feuillade. This was the director's follow-up to his popular serial *Les Vampires* and features the revenge-seeking caped crusader Judex in a series of thrilling adventures.

Barrabas, a 1919 French serial, includes the song "Barrabas" by Julio Almada. The sheet music (Lisbon: Sassetti) says it is dedicated to Louis Feuillade who directed the film. Barrabas is the name used by a villainous mastermind who heads a worldwide crime syndicate.

Robert Flaherty

Robert Flaherty (1884–1951) was the most popular and the most influential documentary filmmaker of the silent era. His 1922 documentary *Nanook of the North* set visual and editing standards that have never been surpassed. He had success with *Moana* in 1926 but ran into studio problems with *White Shadows in the South Seas* in 1928.

Nanook of the North, the 1922 documentary film, includes the song "Nanook of the North" by Milt Hagen, Victor Nurnberg and Herb Crooker. The sheet music (New York: Cameo Music) says the song was "inspired by the Pathé picture *Nanook of the North*" and it features a drawing of an Eskimo man holding two Eskimo women in front of an igloo. Flaherty filmed Nanook and his family during their continuous nomadic search for food. The song describes their life.

White Shadows in the South Seas, a 1928 MGM film, includes the song "Flower of Love" by Dave Dreyer and Herman Ruby (words) and William Axt and David Mendoza (music). Flaherty originated and began shooting this film on location in the Marquesas Islands but quit under pressure from MGM. He was replaced by W. S. Van Dyke who finished it. The film won an Oscar for its cinematography and this was partially due to Flaherty.

Ralph Forbes

English actor Ralph Forbes (1896–1951) began his film career in England starring in notable features like *Comin' Thro the Rye* with Alma Taylor. He moved to Hollywood in 1926 where he was cast as one of the Geste brothers in *Beau Geste* (1926) and got to play opposite Lillian Gish in

The Enemy (1927) and Norma Shearer in *The Actress* (1928).

The Trail of '98, a 1928 MGM film, includes the song "I Found Gold When I Found You" by William Axt (music) and Hazel Mooney and Ev. E. Lyne (words). In the film, Forbes and Dolores Del Rio are lovers who run into a heap of problems and misadventures during the Alaskan gold rush. The sheet music (London: Francis, Day and Hunter) pictures them holding each other. The film is silent but has a music soundtrack.

Harrison Ford

Harrison Ford (1884–1957) is the *other* Harrison Ford, a top star in silent movies in the 1910s and 1920s. He was paired with Marie Prevost in six films in the late twenties, including *Almost a Lady, The Girl in the Pullman* and *A Blonde for a Night*.

No Control, a 1927 Metropolitan/PDC film, includes the song "I've No Control of My Heart" by Marian Gillespie (words) and John Hagen (music). Ford plays a businessman who helps June Haver save her family's one-ring circus from bankruptcy with the help of a dancing horse. The sheet music (New York: Flammer) pictures Ford and Haver.

John Ford

John Ford (1895 -1973) began making low-budget westerns in the 1910s, created the masterful film *The Iron Horse* in 1924, won international acclaim for *Stagecoach* in 1939 and achieved near perfection with *The Searchers* (1956). His silent films are relatively unknown.

The Iron Horse, a 1924 Fox film, includes the song "March of the Iron Horse" by Erno Rapee. The film is a realistic story about the construction of the Union Pacific railroad. The sheet music (New York: Belwin) shows a train and railroad workers shaking hands. Madge Bellamy plays the daughter of the man in charge of constructing the railroad and George O'Brien plays the railroad surveyor she loves.

Four Sons, a 1928 Fox film, includes the song "Little Mother" by Lew Pollack (words) and Erno Rapee (music). The sheet music (San Francisco: Sherman, Clay/London: Keith Prowse) pictures Margaret Mann looking sad and says the song is the lullaby waltz from the John Ford film. Mann plays a Bavarian widow with four sons. She loses three during World War I but the fourth one (James Hall), who emigrated to America, survives.

Mother Machree, a 1928 Fox film, includes the song "Mother Machree" by Rida Johnson Young (words) and Chauncey Olcott and Ernest Ball (music). The sheet music (New York: Witmark) pictures Belle Bennett with Phillippe De Lacy, her son in the film, now lost. She plays an Irish immigrant who has to give up her son for adoption but is reunited with him years later. Ford based the movie on Rida Johnson Young tale's "The Story of Mother Machree."

Allan Forrest

Allan Forrest (1885–1941) made more than a hundred films between 1913 and 1929. His major pictures include *Captain Blood* (1924), *Dorothy Vernon of Haddon Hall* (1924), *The Prince of Pilsen* (1926) and *The Desert Bride* (1928).

Lights of the Desert, a 1922 Fox film, includes the song "For the Sake of Auld Lang Syne" by George Graff, Jr., and Annelu Burns (words) and Ernest R. Ball (music). Forrest plays a small-town Nevada oil-well owner who falls in love with San Francisco actress Shirley Mason. The sheet music (New York: Witmark) pictures Forrest and Mason. The song says, "For the sake of auld lang syne, take me in your arms again."

Helen Foster

Helen Foster (1906–1992), who made a dozen films at the end of the silent era and another thirty after the coming of sound, seemed to specialized in "naughty" roles. Her silent exploitation film *The Road to Ruin* was so popular it was remade six years later with sound.

The Road to Ruin, a 1928 Cliff Broughton/True Life Photoplays film, includes the song "The Road to Ruin" by Lottie and Maurice Wells. Foster plays a wild girl who smokes, drinks, plays strip poker and has affairs with older men as she travels the road to ruin. She finally gets pregnant, has an abortion and dies. The sheet music (New York: Wells Alexander) pictures couples in a car. Norton S. Parker directed.

Stephen Foster

Stephen Foster (1826–1864), the first great American songwriter, was popular with silent-film producers. His songs inspired features like *Old Folks at Home* (1916), *My Old Kentucky Home* (1922) and *Down Upon the Suwannee River* (1915), while "Oh! Susanna" was an essential component of James Cruze's *The Covered Wagon* (1923).

The Covered Wagon, a 1923 Paramount film, features Foster's song "Oh! Susanna" throughout, including the opening shot which shows Johnny Fox playing it on a banjo. The sheet music (New York: Haviland and London: Faraday House) says the song is "from Jesse L. Lasky's *The Covered Wagon*, a James Cruze production" and it pictures Fox, Lois Wilson, Ernest Torrence and a wagon train. The narrative revolves around a wagon train going west.

Down Upon the Suwannee River, a 1925 Royal Palm/Lee-Bradford film, was based on Foster's 1851 song "Old Folks at Home," also known as "Down Upon the Swanee River" because of its first line. The film was advertised as "a beautiful Southern story based upon the immortal song by Stephen Foster which will strike a responsive chord in the heart of every man, woman and child." The ads also publicized the stars of the film, including Charles Emmett Mack, Mary Thurman, Arthur Donaldson, Blanche Davenport and Walter Lewis. The film tells the story of an atheist who leaves his pregnant wife when he is falsely accused of theft and returns later as a true believer. They live happily ever after. Lem F. Kennedy directed.

Miriam Fouché

Miriam Fouché (1895–1958) made only one film for Vitagraph, the 1917 *Soldiers of Chance,* but it was enough to get her listed as a Vitagraph star on a 1917 song sheet. Her other films included *She* (1917), Private Peat (1918) and *Going the Limit* (1925).

"My Sunshine Jane (Down Beside the Weeping Willow Tree)" is a 1917 song by J. Keirn Brennan (words) and Ernest R. Ball (music). The sheet music pictures "Miriam Fouché, Vitagraph star" posed in front of a tree and wearing a white hat. The narrator of the song says he used to wonder why the weeping willow sighed but now he feels just like the tree, "weeping for a love we used to know."

Robert W. Fraser

Robert W. Fraser (1891–1944) began his movie career playing the Redeemer and Robin Hood in 1912 Éclair films. His silent features include *Miss Bluebeard* (1925), with Bebe Daniels, and *Back to God's Country* (1927), with Renée Adorée.

"You Know What I Mean" is a 1919 song by Al Dubin (words) and Fred Rath (music). The sheet music (New York: M. Witmark) pictures "Corinne Griffith, Vitagraph star, and Robert Fraser, Vitagraph player," with Griffith embracing Fraser. The song says, "I'm just crazy 'bout your kisses, honey, you know what I mean ... I'd love to hear the preacher say that we are, you know what I mean." Fraser and Griffith were both in the 1919 Vitagraph film *The Bramble Bush*.

Pauline Frederick

Pauline Frederick (1881–1938) began making films in 1915 after a successful stage career and was equally popular in movies. She starred in more than fifty features and had particular success with *Fedora* (1918), *La Tosca* (1918) and *Madame X* (1920).

One Week of Life, a 1919 Goldwyn film, includes the song "The Greatest Love of All" by Leo Wood (words and music). Frederick plays a double role as the wife of rich drunkard and a woman who looks so much like the wife that she can impersonate her. The sheet music (New York: Wood) shows Frederick washing a little boy's face. Hobart Henley directed.

The Nest, a 1927 Excellent Pictures film, includes the song "Back to the Nest" by Billy Sunday and Roy York. Frederick plays an unhappy widow with ungrateful children. She decides to go to Paris where she becomes a vivacious flapper. The sheet music (London: Worton David) pictures Frederick looking vivacious.

Willy Fritsch

Willy Fritsch (1901–1973) was a hugely popular star in Germany who made more than a hundred films beginning in 1921 with *Miss Venus*. He was liked in operettas, even during the silent era, but his major silent films were Fritz Lang's *Spione* and *Frau im Mond*, both from 1929.

A Waltz Dream, a 1925 German film (original title: *Ein Walzertraum*) released in the United States by MGM in 1926, includes "A Waltz Dream Waltz" by Oscar Strauss. Fritsch plays an Austrian officer who slips off for a café flirtation with showgirl Xenia Desni on the day he is to marry princess Mady Christians. The sheet music

(New York: Belwin) pictures Fritsch with Desni. Ludwig Berger directed this adaptation of a Strauss operetta.

Mary Fuller

Mary Fuller (1887–1973) was a star for the Edison studio in the earliest day of moviemaking, beginning in 1906, and she played most of the important female roles in that pioneer company's films. She had the leading role in the 1912 Edison chapter play *What Happened to Mary?*—the first American serial. She was lured away by Universal in 1915 and stopped making films in 1917.

"Eileen from Old Killarney" is a 1914 song by Allen Spurr. The green sheet music (Indianapolis: Seidel Music) features a large portrait of Fuller and is dedicated to her. The song is a hymn of love: "Eileen, my Eileen, from Old Killarney, I'll always love you, my sweet colleen!"

"Universal Fox Trot" is a 1915 song by Joe Rosey. The sheet music features a large portrait of Fuller who had recently been lured away from the Edison studio by Universal. This was presumably Universal's way of announcing the acquisition of its new star.

Soave Gallone

Polish-born actress Soave Gallone (1880–1957) was the wife of Italian film director Carmine Gallone and he featured her in several films, including *La Fiametta* (1922) and *La Madre Folle* (1923). She made over forty films in the silent era but quit with the coming of sound.

Through the Shadows, a 1923 Italian film (original title: *La Madre Folle)* released in England by Pathé, includes the song "Through the Shadows" by Al Milne (words) and Gene Silver (music). Gallone plays a young orphan who runs away from a circus and takes refuge with a drunken old woman (the "mad mother" of the title) who turns out to be her real mother. The sheet music (London: Lennox) pictures Gallone in the film.

Greta Garbo

Greta Garbo (1905–1990) began her career as a silent-cinema actress, starring in three silent films in Europe and ten in Hollywood. In her best silent films she is seen smoldering on screen with John Gilbert with whom she had a torrid affair.

Flesh and the Devil, a 1926 MGM film, includes "Flesh and the Devil Theme" by Frank Owens. Garbo plays a woman who drifts between men, including John Gilbert and Lars Hanson, and is the cause of several duels. The sheet music (New York: Robbins) pictures Garbo. Clarence Brown directed.

Love, a 1927 MGM film, includes the song "That Melody of Love" by Howard Dietz (words) and Walter Donaldson (music). Garbo plays Anna in this adaptation of Tolstoy's novel *Anna Karenina* about a married woman who falls in love with an officer (John Gilbert) and loses everything. The sheet music (New York: Leo Feist) says it is the "theme song of the Metro-Goldwyn-Mayer production *Love* featuring John Gilbert and Greta Garbo directed by Edmund Goulding," and it pictures them embracing in a heart. The song is about the memory of love.

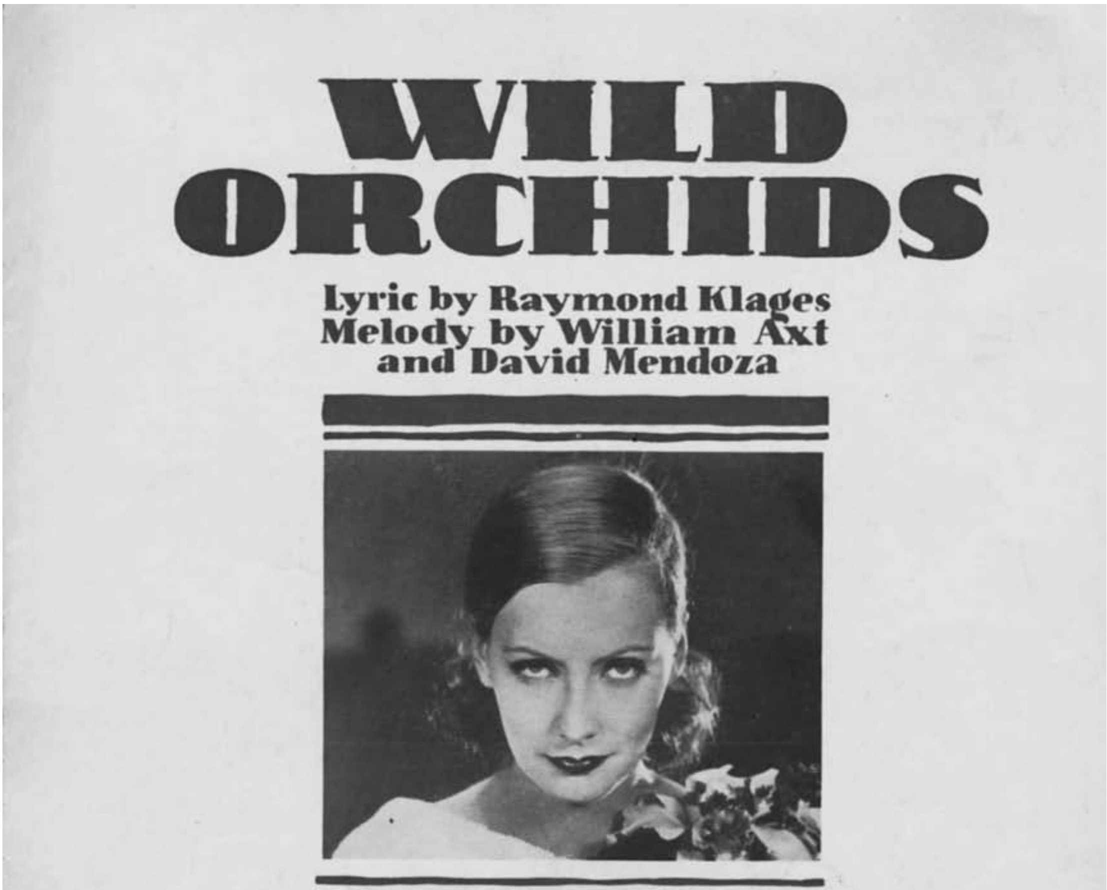
Wild Orchids, a 1929 MGM film, includes the song "Wild Orchids" by Ray Klages (words) and William Axt and David Mendoza (music). In the film, Garbo plays an American wife on a second honeymoon in Java, pursued by an amorous prince and suspected by her husband. The sheet music (New York: Robbins) pictures Garbo. Sidney Frank directed. The film is silent but it has a music track.

A Woman of Affairs, a 1929 MGM film, includes the song "Love's First Kiss" by Raymond Klages (words) and William Axt and David Mendoza (music). The sheet music (New York: Robbins) says it is "the song feature" of the film and pictures Garbo about to kiss John Gilbert. The film, based on Michael Arlen's novel *The Green Hat*, is the story of a reckless woman's love life. Her first husband is John Mack Brown, a thief who kills himself when his past is discovered.

Helen Gardner

Helen Gardner (1884–1968) was a major star in the earliest days of cinema and one of the first to be named on a song sheet. She made thirty films for Vitagraph starting in 1910, played Becky Sharp in the 1911 *Vanity Fair* and founded her own company to make the 1912 feature *Cleopatra*. Her career foundered after *The Common Sin* (1917).

"Oh! Oh! The Picture Show" is a 1913 promotional song by Wilhelm Cohn which spotlights the first feature films and their stars. The sheet music shows the Melbourne Theater, "Seattle's Photo-Play House Beautiful, home of the glass


WILD ORCHIDS
Lyric by Raymond Klages
Melody by William Axt
and David Mendoza
The Song Feature of the
Metro-Goldwyn-Mayer Picture
Wild Orchids
starring
GRETA GARBO
with Lewis Stone and Nils Asther
With Ukulele Arrangement
ROBBINS MUSIC CORPORATION
799 Seventh Avenue New York
J. W. JENKINS SON'S MUSIC CO

Greta Garbo: sheet music for *Wild Orchids*

curtain where you can see productions like *Cleopatra* with Helen Gardner."

Janet Gaynor

Janet Gaynor (1906–1984) began her film career in 1926 with a disaster movie called *The Johnstown Flood* in which she drowned. Her career improved when she was teamed in romantic comedies with Charles Farrell, starting with *Seventh Heaven* (1927) and *Street Angel* (1928) for which she won the first acting Oscar. She won even more acclaim for F. W. Murnau's *Sunrise* (1927) in which she played opposite George O'Brien.

Seventh Heaven, a 1927 Fox film, includes four songs. Gaynor plays Diane, a Parisienne saved from the police by sewer worker Chico (Charles Farrell); they find love and bittersweet happiness together. The sheet music (San Francisco: Sherman, Clay) for "Diane (I'm in Heaven When I See You Smile," by Erno Rapee and Lew Pollack, pictures Gaynor in the arms of Farrell. The song is a hymn of love to Diane who has "lighted the road leading home." It was very popular and was recorded in 1927 by Nat Shilkret, Nathan Glints, Franklin Burr and James Melton. The sheet music (Hollywood: Hollywood Music) for "Seventh Heaven," by Sidney Mitchell (words) and Lew Pollack (music), pictures Gaynor and Farrell. (This song was reprised in the 1937 remake of *Seventh Heaven* with Simone Simon and James Stewart.) The sheet music (London: Keith Prowse) for "Chico," by Frank Eaton (words) and Horace Shepherd (music), features a drawing of Farrell sitting on a stair, with Gaynor in a ball gown looking down on him. It begins, "Chico, Chico, I dream of you." The sheet music (London: Allen) for "Love Is Just a Little Bit of Heaven," by Al Bryan (words) and Abel Bauer (music), pictures Gaynor and Farrell.

Sunrise, A Song of Two Humans, a 1927 Fox film directed by F. W. Murnau, includes two songs. In the film, Gaynor plays the wife of farmer George O'Brien who becomes involved with a glamorous city woman who suggests that his wife could "accidentally" drown. She almost does. The sheet music (New York: Witmark) for "Sunrise and You," by Arthur Penn, pictures Gaynor with O'Brien. The sheet music (London: Keith Prowse) for "Sunrise," by Herbert Miller and Horace Shepherd, has an abstract cover. The film has a music soundtrack.

Street Angel, 1928 film directed by Frank Borzage, included two songs. Gaynor plays Angela, a Neapolitan girl on the run from police. She falls in love with an artist who uses her as his model for a painting of the Madonna. The sheet music (New York: DeSylva, Brown and Henderson; London: Campbell Connelly) for "My Angel (Angela Mia)," by Lew Pollack (words) and Erno Rapee (music), pictures Gaynor and Charles Farrell in an embrace. This song was a big hit and was recorded by Paul Whiteman, Vincent Lopez and Scrappy Lambert. The other song, "Angela (Angel of Dreams)," by Eric Knight (words) and Horace Shepherd (music), was published in London by Keith Prowse. It features a drawing of Gaynor. The film, now lost, had a music track but no dialogue.

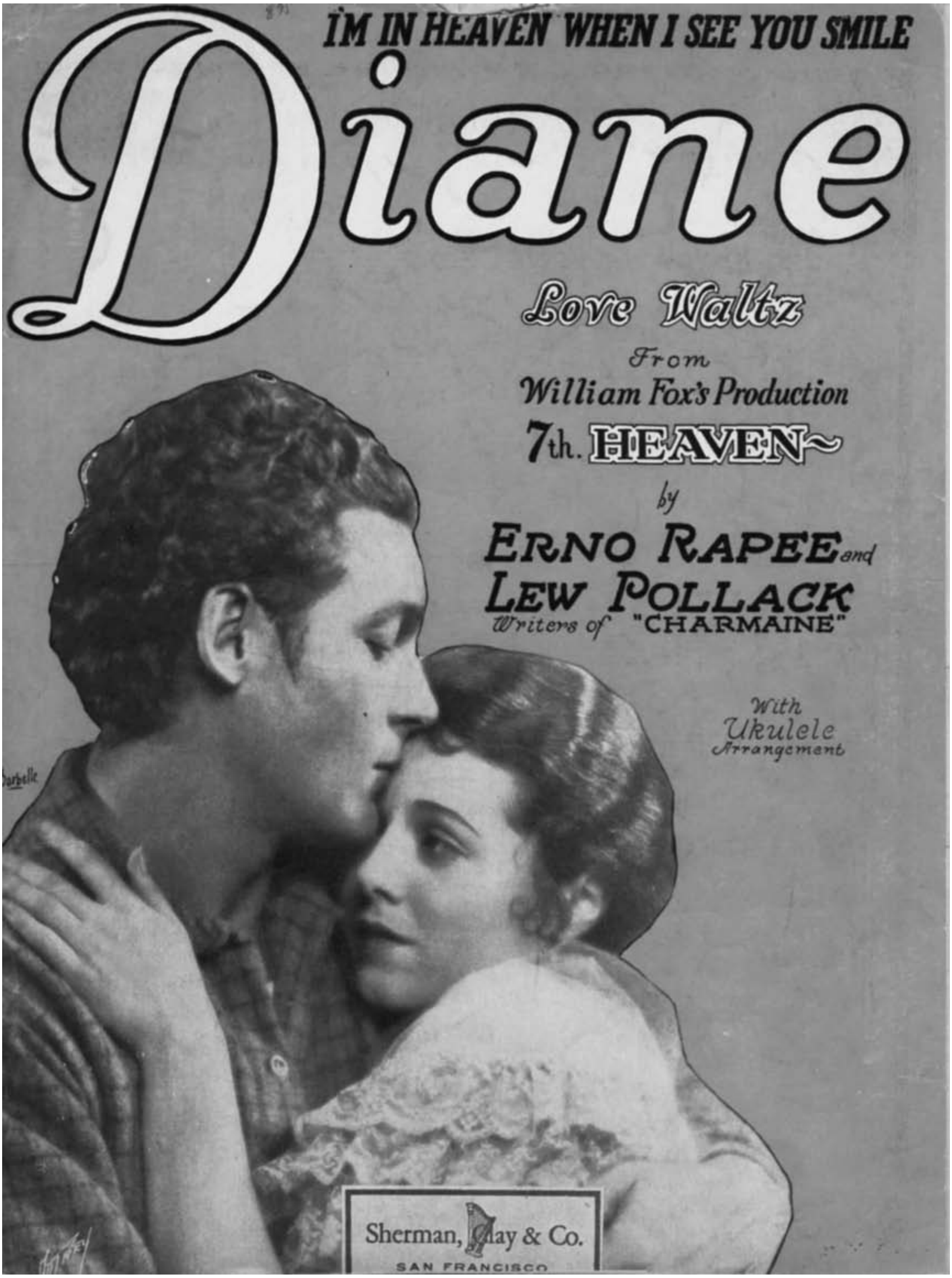
Four Devils, a 1928 Fox film directed by F. W. Murnau, included the song "Marion" by Erno Rapee (music) and Lew Pollack (words). Gaynor played Marion, a trapeze artist in love with fellow acrobat Charles Morton. When Morton has an affair, she becomes distraught. The sheet music pictures Gaynor holding Morton's head in her lap. The song was recorded in 1928 by Ben Selvin and is on CD but the film has not survived.

Neva Gerber

Neva Gerber (1894–1974) began her movie career with Kalem in 1912, starring in *The Flower Girl's Romance* and afterward specializing in serials, beginning with *The Great Secret* in 1917. The best known is *The Voice of the Wire* (1917), the first of nine serials she made with producer/director Ben Wilson. She was also popular in westerns and made more than a dozen.

The Voice of the Wire, a 1917 Universal serial, includes the song "The Voice on the Wire is Calling" by Harry Ralph (words) and Ted S. Barron (music). The sheet music (New York: Metropolis Music) features a scene from the film, with Neva Gerber and Ben Wilson clutching each other. The serial involves a mysterious voice on the telephone, a secret society and a love story.

The Santa Fe Trail, a 1923 Arrow serial, includes the song "The Santa Fe Trail" by Ed Chenette. The sheet music (Chicago: Ted Browning Music) says it is the "theme music to Arrow's historical epic of the screen *The Santa Fe Trail*" and it features a drawing of a wagon train and a photo of Gerber with a flower in her hair. The film depicts her adventures with Kit Carson.


I'M IN HEAVEN WHEN I SEE YOU SMILE
Diane
Love Waltz
From
William Fox's Production
7th. HEAVEN
by
ERNO RAPEE and
LEW POLLACK
Writers of "CHARMAINE"
With Ukulele Arrangement
Sherman, Clay & Co.
SAN FRANCISCO

Janet Gaynor: sheet music for *Seventh Heaven*

Hoot Gibson

Nebraska-born Edward "Hoot" Gibson (1892–1962) began acting in westerns with Selig in 1910 and by 1919 was a top cowboy star with his own series. His persona was more comedic than tough, so he rarely needed a gun. He made over 150 silent westerns and another forty after the coming of sound.

"Just Remember (I Asked You to Wait Awhile)" is a 1923 song by Edward Sedgwick (words) and Henry R. Cohen (music). The sheet music (Los Angeles: Essansee Publishing) says the song is "dedicated to Edward (Hoot) Gibson" and it features his portrait.

John Gilbert

John Gilbert (1895–1936), one of the major screen idols of the 1920s, is best known today for his appearances opposite Greta Garbo in four films, including the silent pictures *Flesh and the Devil* (1926), *Love* (1927) and *A Woman of Affairs* (1928). He starred in many other notable silent movies including *The Big Parade*, the most popular film of 1925.

The Merry Widow, a 1925 MGM film, includes "The Merry Widow Waltz" by Franz Lehar. In the film, Gilbert plays Prince Danilo, the man who loves but has problems with Mae Murray, the "merry widow." The sheet music (New York: Century Music) says the waltz is "featured in the Metro-Goldwyn-Mayer photoplay *The Merry Widow*" and it shows Gilbert and Murray dancing.

The Big Parade, a 1925 MGM film directed by King Vidor, includes six songs. Gilbert plays a World War I soldier who finds love with a French woman (Renee Adorée) but loses a leg and most of his buddies. The popular song was "My Dream of the Big Parade" by Al Dubin (words) and Jimmy McHugh (music), published by Jack Mills in New York. The sheet music for it was illustrated by a drawing of soldiers, sailors, nurses and civilians parading in front of war scenes. The song describes a dream in which a man watches soldiers (including one-legged buddies) and gold-star mothers marching. The other songs are "I'm Gonna Tramp Tramp Tramp" by B. G. DeSylva and Harry Woods, "Sweet Little Woman of Mine" by Frank Stanton (words) and Floyd Bartlett (music), "My Pal Jerry" by Fred Rose, "Agitato #5" by William Axt, and "Douce Fievre (Whisper That You Love Me)" by Louis Weslyn (words) and Y. Ener (music).

La Bohème, a 1926 MGM film, includes two songs. Gilbert plays Bohemian poet Rodolphe opposite Lillian Gish as seamstress Mimi in the famous story derived from Henri Murger's novel *Scènes de la vie de Bohème*. The film was inspired by the Puccini opera but based on the source novel for copyright reasons. The song sheets for "Thinking of You" by Joseph Grey (words) and Allie Moore (music) (New York: Stern) and for "Appassionato #4/Dramatic Andante #3 by William Axt (New York: Robbins) picture Gilbert with Gish.

Love, a 1927 MGM film, includes the song "That Melody of Love" by Howard Dietz (words) and Walter Donaldson (music). Gilbert plays Vronsky, a young army officer loved by Anna Karenina (Greta Garbo) in this adaptation of Tolstoy's classic. The sheet music (New York: Feist) says it is the "theme song of the Metro-Goldwyn-Mayer production *Love* featuring John Gilbert and Greta Garbo directed by Edmund Goulding" and it pictures them embracing in a heart.

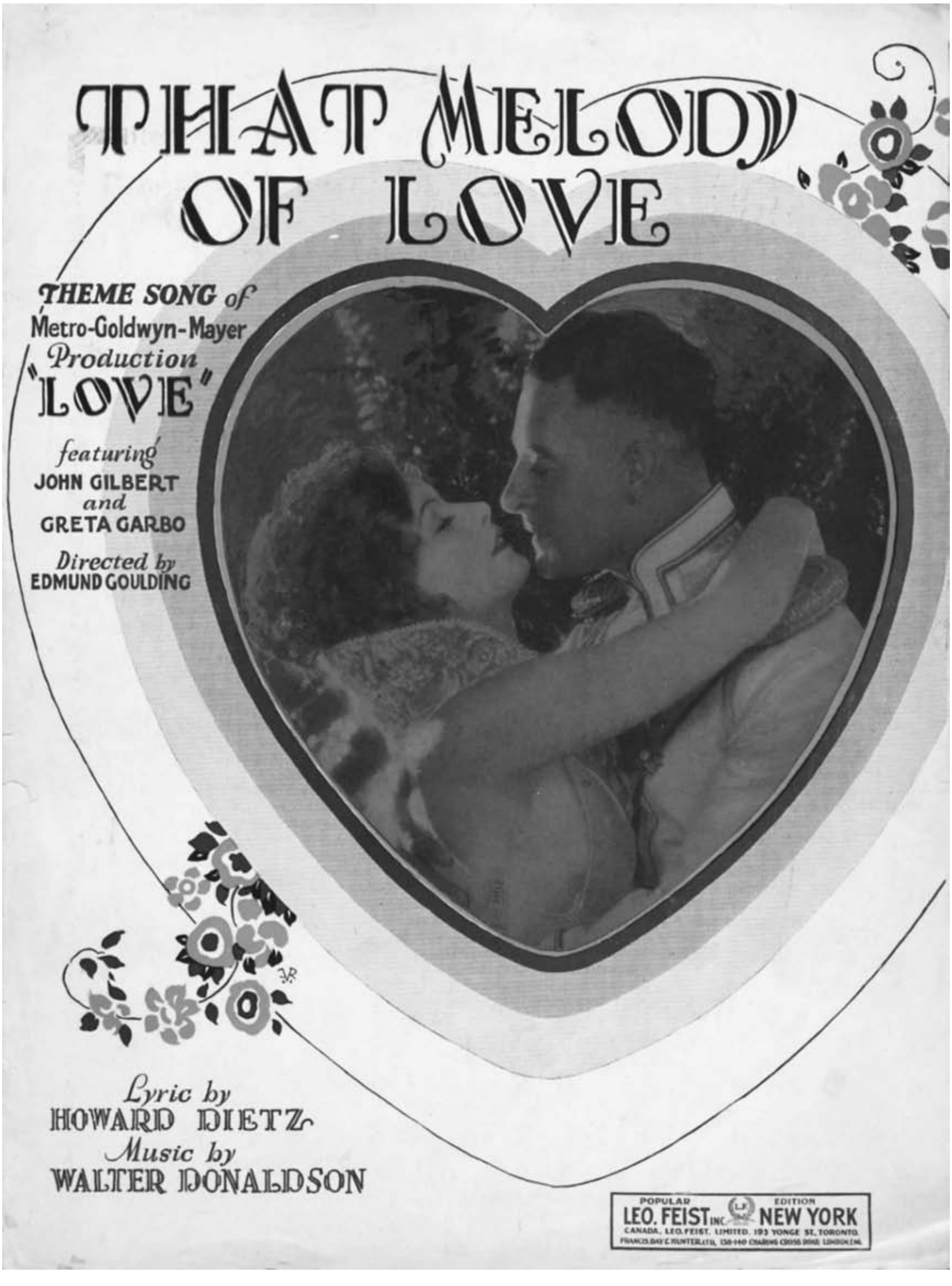
The Cossacks, a 1928 MGM film, includes the song "Maryana" by Ted Pola and Eddie Brandt. Gilbert plays a Cossack accused of cowardice and involved with a woman named Maryana (Renée Adorée). The sheet music (London: Thornburn) says it is the "theme song of the Metro-Goldwyn-Mayer super production *The Cossacks*" and it pictures Gilbert with Adorée.

The Masks of the Devil, a 1928 MGM film directed by Victor Seastrom, includes the song "Live and Let Live" by Raymond Klages (words) and William Axt and David Mendoza (music). Gilbert plays a decadent Viennese baron who sets out to seduce an innocent schoolgirl. He succeeds, too. The sheet music (New York: Robbins) pictures Gilbert with Alma Rubens who plays former lover Countess Zellner. The film is silent but has a music soundtrack.

Dorothy Gish

Dorothy Gish (1898–1968) made more movies in the silent era than her sister Lillian but they were equally popular in different ways. The Gish sisters became stars in the 1910s and made their greatest impact in D. W. Griffith's films like *Orphans of the Storm* (1922).

Hearts of the World, a 1918 Griffith/Paramount-Artcraft film, includes several songs titled "Hearts


THAT MELODY OF LOVE
THEME SONG of
Metro-Goldwyn-Mayer
Production
"LOVE"
featuring
JOHN GILBERT
and
GRETA GARBO
Directed by
EDMUND GOULDING
Lyric by
HOWARD DIETZ
Music by
WALTER DONALDSON
POPULAR EDITION
LEO. FEIST INC. NEW YORK
CANADA, LEO. FEIST, LIMITED, 193 YONGE ST., TORONTO.
FRANCIS DAY & HUNTER LTD. 138-140 CHARING CROSS ROAD, LONDON, W.C.

John Gilbert: sheet music for *Love*

of the World." Gish plays "the Little Disturber" who flirts with "the Boy" (Robert Harron) but finally hooks up with Monsieur Cuckoo (Robert Anderson) at the beginning of World War I.

Boots, a 1919 Famous Players–Lasky/Paramount film, includes "What Is the Harm in a Bit of a Walk?" by Elmer Clifton (words) and Norman McNeil (music). Gish plays Boots, a maid in a country inn who discovers a plot to kill King George and President Wilson. The sheet music (New York: Remick) says the song was introduced by Gish in the film and it features her photo.

The Little Teacher (*The Little School Ma'am*), a 1916 Triangle film, includes the song "Days When We Went to School" by John J. Nilan, Charles V. Dixon and Roger Halle. Gish plays a schoolteacher fired by a narrow-minded small-town official because she stayed out all night when her horse ran away. The sheet music (New York: Roger Halle) says the song is dedicated "to Dorothy Gish in the popular photo-play *The Little Teacher*" and it features her photo.

Orphans of the Storm, a 1921 Griffith/UA film, includes the instrumental "Chevalier March" by William Frederic Peters. The sheet music shows Lillian and Dorothy Gish, who play sisters caught up in the French Revolution, in a scene from the film.

The Country Flapper (*The Cynic Effect*), a 1922 Paramount-Artcraft film, includes the song "The Country Flapper." Gish plays a country flapper who attempts to win her beau back from another flapper by blackmailing his father. The sheet music (New York: Ricordi) says the song is "dedicated to Miss Dorothy Gish" and it pictures her in an elaborate hat and dress.

The Bright Shawl, a 1923 Inspiration/Associated First National film, includes the song "La Clavel" by Katherine Lively. Gish plays La Clavel, a Spanish dancer in Cuba, who falls in love with Richard Barthelmess and sacrifices her life to save him. The sheet music pictures Gish and Barthelmess.

Romola, a 1925 Inspiration/MGM film, includes the song "Sunshine of Love" by Dailey Paskman (words) and Louis F. Gottschalk (music). Gish plays the peasant girl Tessa who is tricked into a mock marriage with the villainous Tito. The sheet music (New York: Robbins-Engel) says the song is the love theme of the movie starring Lillian and Dorothy Gish. The song is about the problems — and eventual rewards — of love.

Nell Gwyn, a 1926 British/Paramount film, includes theme song "Nell Gwyn" by William Helmore. Gish plays an actress who becomes the mistress of King Charles II. The American song sheet (New York: Feist) pictures Gish in the costume she wears in the film while the British song sheet (London: Francis, Day and Hunter) pictures her with a basket of apples.

Lillian Gish

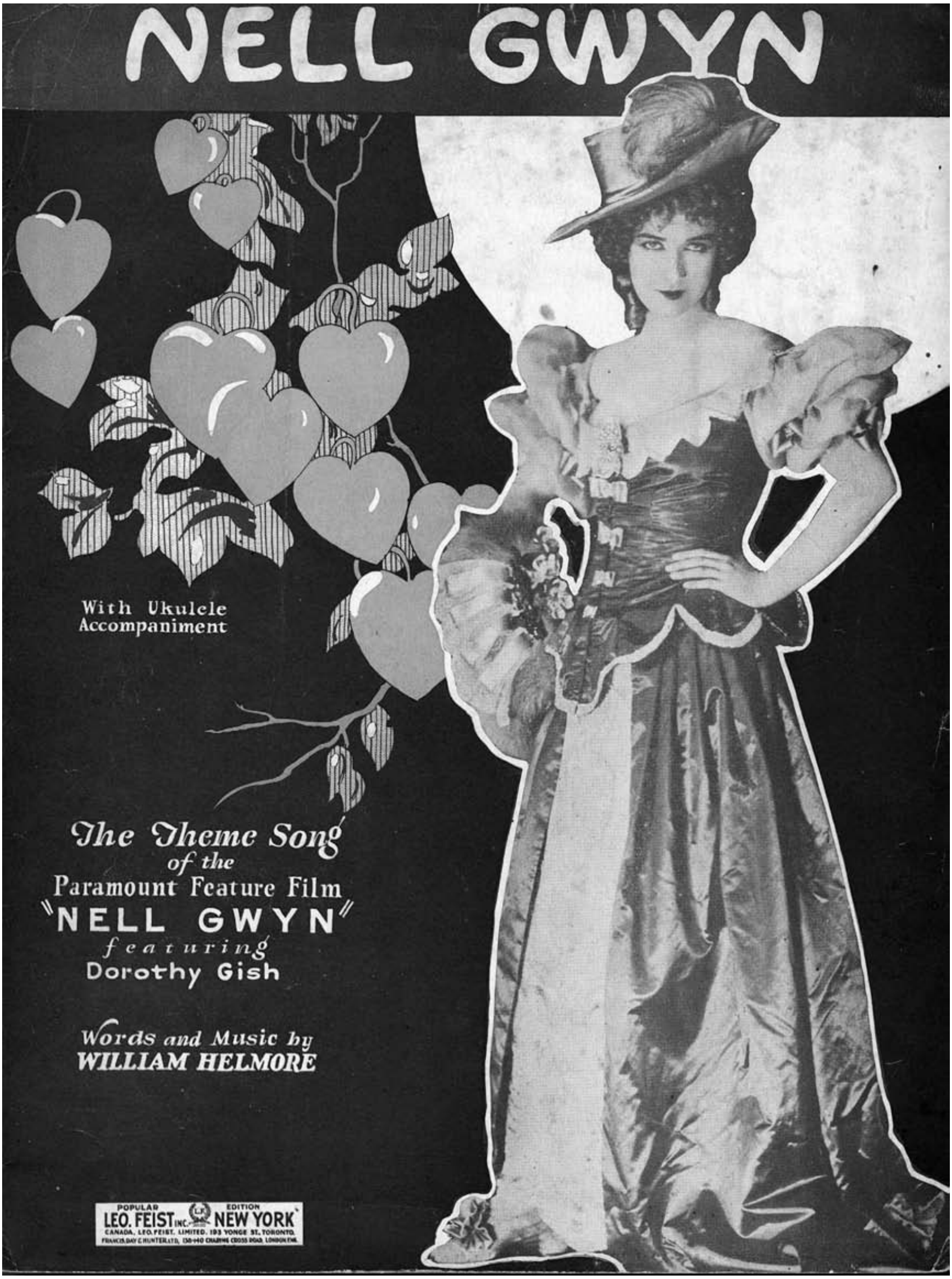
Lillian Gish (1896–1993) is better known today than her sister Dorothy, as she continued to make films until 1987, but they were equally famous in the silent era. They both became stars in the 1910s and made their greatest impact in D. W. Griffith's films. Lillian, who starred in more Griffith masterpieces than anyone else, seems to have adored him.

The Birth of a Nation, the 1915 Epoch film, includes several songs. The most famous was "The Perfect Song" by Joseph Carl Breil (music) and Clarence Lucas (words), the first movie theme song to become really popular. It's based on the love theme in the score which is used to underline the relationship between Elsie Stoneman (Gish) and the Little Colonel (Henry Walthall); the sheet music (New York: Chappell) features a sketch of the couple. The song describes the "perfect song of loving hearts united." The other songs issued on sheet music include "Joseph Carl Breil's themes from the incidental music to *The Birth of a Nation*" which features a photo of Gish and Walthall.

Hearts of the World, a 1918 Griffith/Paramount-Artcraft film, includes several songs titled "Hearts of the World." Gish plays a girl in love with a boy (Robert Harron) and the film revolves around their story during World War I. "Hearts of the World" by Leo Johnson is "dedicated to the supergenius of the film, D. W. Griffith" and has photos of Griffith, Gish and Harron. "Hearts of the World" by J. C. Crisler and Henry Edmond Earle also features their photos.

A Romance of Happy Valley, a 1918 Griffith/Artcraft film, includes the song "A Romance of Happy Valley" by Miles Overholt (words) and Louis F. Gottschalk (music). Gish plays a Kentucky girl who waits seven years for her sweetheart to return from New York. The sheet music (New York: Waterson, Berlin and Snyder) says the song was suggested by this "lilac classic" and it is dedicated to Gish who is pictured on the cover.

Broken Blossoms, a 1919 Griffith/UA film, includes two songs. Gish plays the much abused


NELL GWYN
With Ukulele Accompaniment
The Theme Song of the Paramount Feature Film "NELL GWYN" featuring Dorothy Gish
Words and Music by WILLIAM HELMORE
POPULAR EDITION
LEO. FEIST INC. NEW YORK
CANADA, LEO. FEIST, LIMITED, 193 YONGE ST. TORONTO
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Dorothy Gish: sheet music for *Nell Gwyn*

child of a boxer rescued by a Chinese man (Richard Barthelmess). The sheet music (New York: Harms) for "Broken Blossoms," by Robert Edgar Long (words) and Louis Gottschalk (music), pictures Barthelmess holding up a doll to Gish. The sheet music (New York: Schirmer) for "White Blossoms," by Charles Hanson Towne (words) and D. W. Griffith (music), features a drawing of Gish and Barthelmess and a photo of Gish. The song is a lament about past dreams and joys.

The Greatest Question, a 1919 D. W. Griffith/First National film, includes the song "The Greatest Question" by Paul M. Sarazan (words) and M.K. Jerome (music). Gish plays a woman who witnessed a murder when she was a child and now remembers what happened. Robert Harron saves her life when the murderers go after her. The sheet music (New York: Waterson, Berlin and Snyder) pictures Gish and Harron in the film. The song says, "Oh!, won't you tell me that you love me? That's the greatest question of all."

Way Down East, a 1920 Griffith/UA film, includes several songs. Gish plays a country girl turned out of a farmhouse during a blinding snowstorm because she has "sinned." She stumbles onto a frozen river where she collapses and seems about to die but is saved in the nick of time by heroic Richard Barthelmess. The songs include "If You Knew (Would You Care?)," by Guy Wellington (words) and Louis Silvers (music), and "Way Down East," by Betty Bentley (words) and James W. Casey (music).

Orphans of the Storm, a 1921 Griffith/UA film, includes instrumental "Chevalier March" by William Frederic Peters. The sheet music pictures Lillian and Dorothy Gish, who play sisters caught up in the French Revolution.

Romolo, a 1925 Inspiration/MGM film, includes the song "Sunshine of Love" by Dailey Paskman (words) and Louis F. Gottschalk (music). Gish plays Tessa Romolo, the peasant daughter of a blind scholar in renaissance Florence, who makes a bad marriage. The sheet music (New York: Robbins-Engel) says it is the love theme of the movie starring Lillian and Dorothy Gish, and it pictures Lillian.

The White Sister, a 1924 Inspiration/Metro film, includes three songs. Gish plays an Italian heiress who becomes a nun because she thinks her soldier fiancé (Ronald Colman) has been killed. The song sheets (New York: Radio Music) for "Love Will Forgive," by Millard G. Thomas (words) and Fred Carbonneau (music), and "Tis Springtime Again," by Ray Baxter (words) and Fred Carbonneau (music), picture Gish and Colman embracing. The sheet music (London: Worton David) for "When the Convent Bells Ring Out," by Reed Stampa, pictures Gish alone.

La Bohème, the 1926 MGM film, includes two songs. Gish plays Mimi, the seamstress who loves Rodolphe (John Gilbert) in the famous story derived from Henri Murger's novel *Scènes de la vie de Bohème*. The film was inspired by the Puccini opera but based on the source novel. Axt wrote a new score for the film which can best be described as adequate. The sheet music (New York: Jos. W. Stern) for "Thinking of You," by Joseph Grey (words) and Allie Moore (music), pictures Gish and Gilbert. The sheet music (New York: Robbins) for "Appassionato #4 and Dramatic Andante #3," by William Axt, also pictures the pair. King Vidor directed.

The Wind, a 1928 MGM film, includes the song "Love Brought the Sunshine" by Herman Ruby and Dave Dryer (music) and William Axt and David Mendoza (music). Gish plays a Virginia woman who marries a western rancher and has to learn to cope with some terrible windstorms. The sheet music (New York: Irving Berlin) says that this is the "theme song of *The Wind* starring Lillian Gish" and it features her portrait.

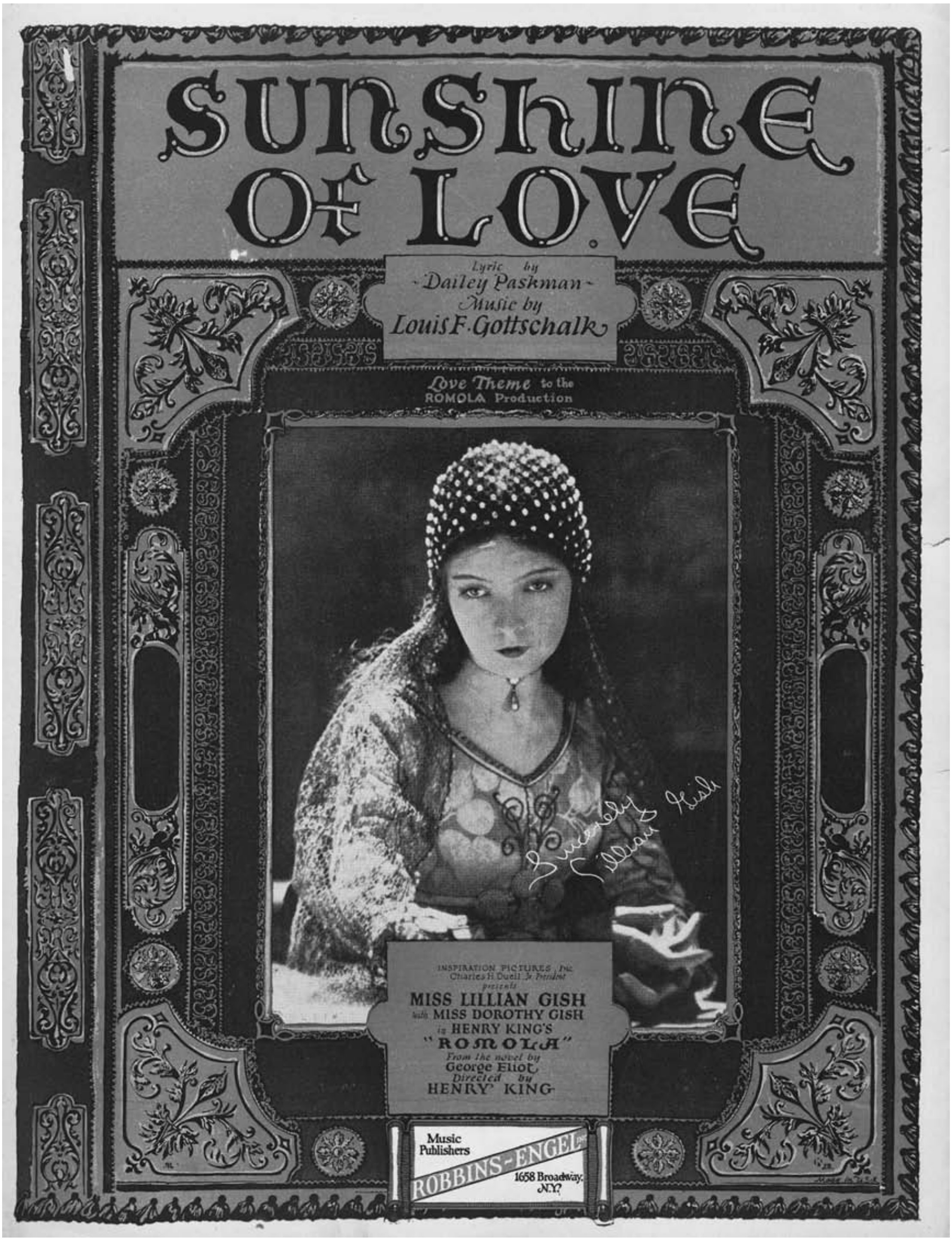
"Magnolia (Mix the Lot, What Have You Got?)" is a 1927 song by Lew Brown, B. G. DeSylva and Ray Henderson. In the song, a man describes his girlfriend Magnolia to a friend and compares her to movie stars Lillian Gish and Clara Bow. The song was recorded by Paul Whiteman and His Orchestra.

Louise Glaum

Louise Glaum (1900–1970) began her movie career with Pathé and Nestor in 1911 and was soon starring opposite Williams S. Hart in westerns. She was also known for sexy vamp roles. She was Miladi in *D'Artagnan* (an early version of *The Three Musketeers*), dance-hall girl Trixie in Hart's *The Aryan*, and a full-fledged vamp in the aptly titled *Sex*.

Belgian Rose is a 1917 song by George Benoit, Robert Levenson and Ted Garton. The sheet music (Boston: Garton) features a large color photo of Glaum looking sexy.

Sahara, a 1919 Hodkinson/Pathé film, includes


SUNSHINE OF LOVE
Lyric by
Dailey Paskman
Music by
Louis F. Gottschalk
Love Theme to the
ROMOLA Production
Sincerely Lillian Gish
INSPIRATION PICTURES Inc
Charles H. Duell Jr President
presents
MISS LILLIAN GISH
with MISS DOROTHY GISH
in HENRY KING'S
"ROMOLA"
From the novel by
George Eliot
Directed by
HENRY KING
Music Publishers
ROBBINS-ENGEL Inc
1658 Broadway, N.Y.

Lillian Gish: sheet music for *Romola*

the song "Sahara" by William K. Wells (words) and Harold S Kay (music). Glaum plays a Parisian music-hall star who marries an American engineer and goes with him to the Sahara. The sheet music (New York: Frederick V. Bowers) says the song is "dedicated to Louise Glaum." She is pictured in a jeweled hat, looking seductive.

Love, a 1920 Associated Producers film, includes the song "Love" by Eric Valentine (words) and J. A. Tunbridge (music). Glaum plays a rich man's mistress who rejects the man she loves in order to support her family properly. In the end, love wins out, with a little help from some unexpected money. The English sheet music (London: Feldman) says the song was "suggested by the great film drama in Pathécolor entitled *Love* featuring Louise Glaum and James Kirkwood" and the costars are pictured together.

Adda Gleason

Adda Gleason (1888–1971), who began making films for Selig in 1915, starred in the first version of *Ramona* (1916), *The Spirit of '76* (1917) and *That Devil, Bateese* (1918). She moved into mother roles in the 1920s and continued to work in films until the 1940s.

Ramona, a 1916 W. H. Clune film, is accompanied by sheet music titled "Ramona—Eight Themes" composed by Lloyd Brown and Emil Biermann. The sheet music, published by Lloyd Brown, features a portrait of Adda Gleason. The film is based on Helen Hunt Jackson's classic California novel *Ramona* and stars Gleason as a woman who marries an Indian and finds prejudice everywhere. Another silent version of the novel was made in 1928 with Dolores Del Rio as Ramona and a popular song.

J. Frank Glendon

J. Frank Glendon (1886–1937) began his movie career with Lubin in 1915, playing opposite the young Oliver Hardy in *The Cannibal King*. He became a featured performer with Vitagraph in 1918, making movies with Bessie Love, Hedda Nova and Gladys Leslie. His career continued into the 1930s with westerns.

"After a Thousand Years" is a 1917 song by Al Dubin (words) and James V. Monaco (music). The sheet music pictures "Florence Deshon and J. Frank Glendon, Vitagraph stars." The pair do not seem to have made a Vitagraph movie together.

Nat C. Goodwin

Nat C. Goodwin (1857–1915), who came to films after a long theatrical career, was one of the first movie actors to be cited on a song sheet. This was because of his role as Fagin in the 1912 film version of *Oliver Twist*, a role he had played for years on stage. He starred in four more films before his death in 1915.

"Oh! Oh! The Picture Show" is a 1913 promotional song by Wilhelm Cohn which spotlights the first feature films and their stars. The sheet music shows the Melbourne Theater, "Seattle's Photo-Play House Beautiful, home of the glass curtain, where you can see productions like *Oliver Twist* with Nat C. Goodwin."

Huntley Gordon

Huntley Gordon (1887–1956) began his movie career with Vitagraph in 1916 and went on to make more than eighty silent pictures. His notable films include *Bluebeard's Eighth Wife* (1923), with Gloria Swanson, and *The Wanters* (1923), with Marie Prevost and Norma Shearer.

Pleasure Mad, a 1923 Louis B. Mayer/Metro film, includes the song "The Valley of Content" by Blanche Upright (words) and Albert Gumble (music). In the film, Gordon moves his family to the city after he gets rich and then divorces his wife. When daughter Norma Shearer almost gets seduced, he comes to his senses. The sheet music (New York: Remick) says the song is "founded on Louis B. Mayer's screen production *Pleasure Mad*" and it pictures Gordon with Shearer.

Bluebeard's Eighth Wife, a 1923 Paramount film, includes the song "Answering Eyes" by Jack Gartman (words) and Louis Chapman (music). Gordon plays a rich American who marries Gloria Swanson who then learns she is his eighth wife. The sheet music (London: Ricordi) says it is "Photoplay Publications No. 1" and it pictures Gordon with Swanson.

Kitty Gordon

English actress Kitty Gordon (1878–1974) came to the movies after a very successful stage career. She made twenty-one films in three years in the late 1910s and then returned to the stage. Her films include *As in a Looking Glass* (1916), *Her Hour* (1917) and *Adele* (1919).

"There's a Little Spark of Love Still Burning," a 1914 song by Jack Lait, was created for the musical playlet *Alma's Return*. The sheet music (New York: Feist) says the song was "introduced by Kitty Gordon."

"Norway, The Land of the Midnight Sun" is a 1915 song by Joe McCarthy and Fred Fisher. The sheet music says it was "successful introduced by Kitty Gordon" and it pictures her with a Pomeranian puppy and a drawing of a Nordic landscape.

Robert Gordon

Robert Gordon (1895–1971) played Huck Finn in *Tom Sawyer* (1917) and had featured roles with William S. Hart in *Blue Blazes Rawden* (1918), Florence Vidor in *Main Street* (1923) and *Borrowed Husbands* (1924), and Wanda Hawley in *Hearts and Spangles* (1926).

The Rosary, a 1922 Selig/Rork film, included the theme song "The Rosary" by Ethelbert Nevin (music) and Robert Cameron Rogers (words). In the film, Gordon falls in love with Jane Novak and gives her a rosary as a pledge of love. When she gets involved in a scandal, he asks her to return it. The sheet music (Boston: Boston Music) pictures Novak and Gordon in the film.

Vera Gordon

Russian-born Vera Gordon (1886–1948) began her movie career at the age of 34 when Frank Borzage cast her as the Jewish mother of a child prodigy in *Humoresque* (1920). She went on to play many other Jewish wives and mothers, most memorably in the *Potash and Perlmutter* and *Cohen and Kelly* film series.

Humoresque, a 1920 Paramount film, included the song "Humoresque" by Coleman Goetz and Alfred Bryan (words) and Joe Rosey (music). Gordon plays Mama Kantor, the proud mother of child prodigy violinist Bobby Connelly. The sheet music (New York: Remick) says the song was "suggested" by the film and pictures Gordon with Connelly sitting on her lap playing the violin. The song is about a wonder child who plays the violin with genius and makes his mother proud.

Ralph Graves

Ralph Graves (1900–1977) made his debut as "the Callow Youth" in *Men Who Have Made Love to Me* (1918) but went on to better things, including D. W. Griffith's *The Greatest Question* (1919) and *Dream Street* (1921), and *The Extra Girl* (1923) with Mabel Normand.

The White Heather, a 1919 Famous Players–Lasky/Paramount-Artcraft film, includes the theme song "The White Heather" by Charles A. Snyder (words) and Alfred L. Haase and J. Fred Coots (music). Graves is in love with Mabel Ballin but has to fight an underwater battle with her nasty aristocrat husband to win her. The sheet music (Chicago: McKinley Music) pictures Graves giving Ballin a sprig of white heather. The song says, "I give you this sprig of bonnie heather" which means love. The film was famous for its undersea photography.

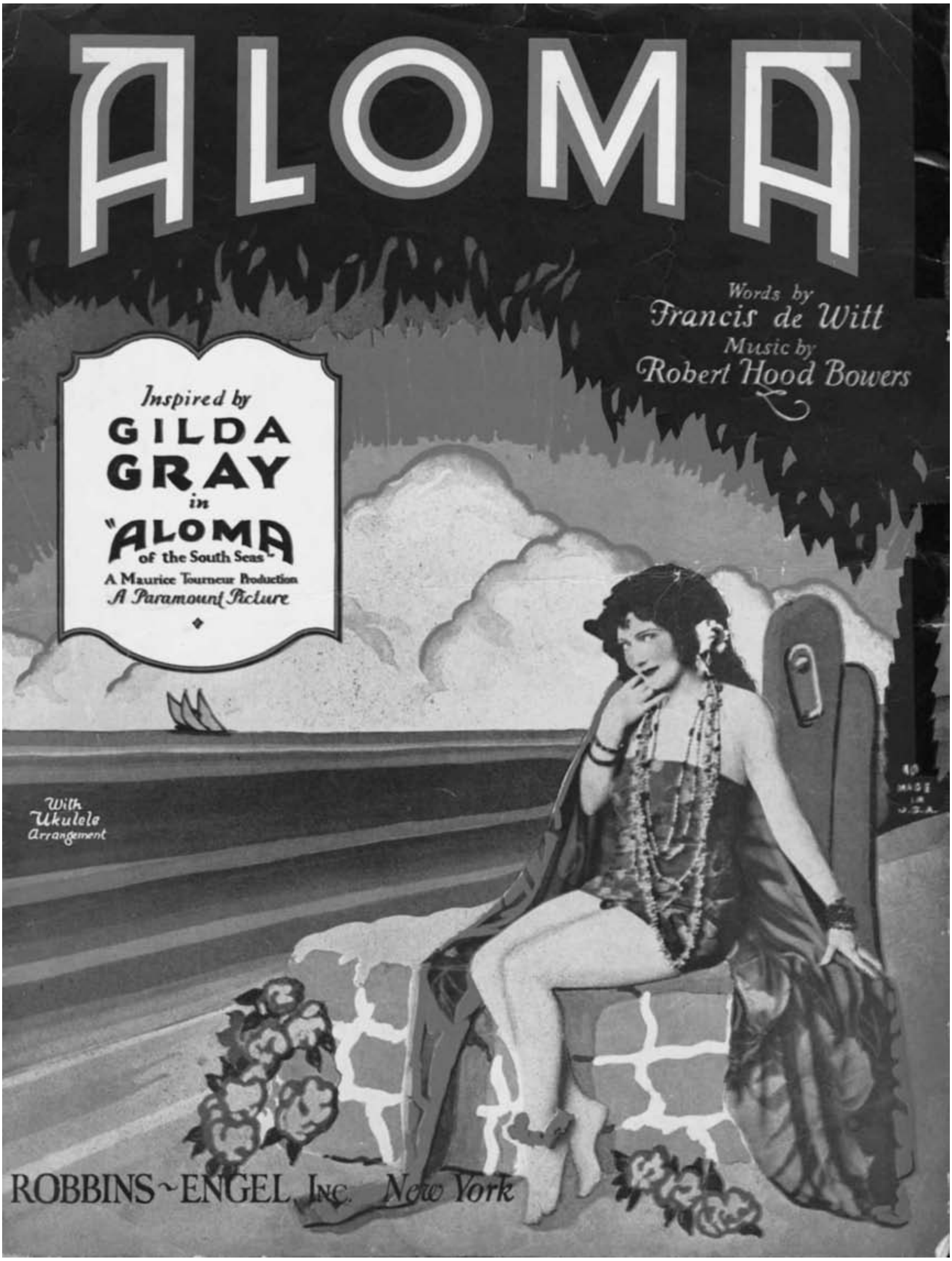
Submarine, a 1928 Columbia film directed by Frank Capra, includes the song "Pals, Just Pals" by Dave Dreyer and Herman Ruby. Graves plays a sailor who has an affair with Dorothy Revier before finding out she is the flirtatious wife of his best friend Jack Holt. The sheet music (New York: Irving Berlin) says it is the "theme song of *Submarine*, a Columbia picture featuring Jack Holt, Dorothy Revier and Ralph Graves," and it pictures Holt and Graves.

Gilda Gray

Gilda Gray (1901–1959), considered one of the sexiest stars of the silent cinema because of films like *Aloma of the South Seas* and *The Devil Dancer*, is said to have invented the shimmy. Her film career began in 1923 as one of the featured dancers in a nightclub scene in *Lawful Larceny*, but her first leading role was as Aloma.

"South Sea Eyes" is a 1923 song by Harry Akst. The sheet music (New York: Richmond-Robbins) says the song was "featured by Gilda Gray, star of the Ziegfeld Follies" and it features a colored photo of her looking sultry again a South Sea background. The song says South Sea eyes create a form of paradise.

Aloma of the South Seas, a 1926 Famous Players–Lasky/Paramount film, includes the song "Aloma" by Frances DeWitt (words) and Robert H. Bowers (music). Gray plays a dancer on Paradise Island who has a torrid love affair with an American. The American sheet music (New York: Robbins-Engel) says the song was "inspired by Gilda Gray in *Aloma of the South Seas*" and features a color painting of her in South Seas costume, while the English sheet music (London: Francis,


ALOMA
Words by
Francis de Witt
Music by
Robert Hood Bowers
Inspired by
GILDA
GRAY
in
"ALOMA
of the South Seas"
A Maurice Tourneur Production
A Paramount Picture
With
Ukulele
Arrangement
40
MADE
IN
U.S.A.
ROBBINS~ENGEL, INC. New York

Gilda Gray: sheet music for *Aloma of the South Seas*

Day and Hunter) uses a black-and-white photo of Gray in a grass skirt. The song says Aloma was a wild flower but she was the right flower for you.

Cabaret, a 1927 Famous Players–Lasky/Paramount film, includes two songs. Gray plays a nightclub dancer in love with a detective but admired by a gangster. The sheet music (New York: Remick) for "Cabarabia," by Sidney Mitchell, Leon Flatow and Albert Gumble, says it is "sung and danced by Gilda Gray in her latest Paramount picture *Cabaret*." The sheet music for "Put Your Arms Where They Belong," by Lou Davis, says it is the love theme, and pictures Gray.

Lawrence Gray

Lawrence Gray (1898–1970) began his movie career in 1925 with *The Dressmaker from Paris* with Leatrice Joy, and he acted in 25 more silents, including *The American Venus*, with Esther Ralston, *Love 'Em and Leave 'Em*, with Louise Brooks, and *The Patsy*, with Marion Davies.

Marriage by Contract, a 1927 Tiffany-Stahl film, includes two songs, "Come Back to Me," by David S. Goldberg (words) and A. E. Joffe (music), and "When the Right One Comes Along," by L. Wolfe Gilbert (words) and Mabel Wayne (music). Gray enters into the first of three companionate marriages that Patsy Ruth Miller dreams she has. When she wakes up she has married Gray for real in church. The sheet music (New York: Shapiro, Bernstein) for "Come Back to Me" says it is the "theme song of the Tiffany Stahl special production *Marriage by Contract* featuring Patsy Ruth Miller and Lawrence Gray," and it pictures them. The film had a music soundtrack.

Evelyn Greeley

Austrian-born Evelyn Greeley (1888–1975) acted in twenty-five films from 1915 to 1922 and then quit the movies. Her pictures included *Bringing Up Betty* (1919), *Me and Captain Kidd* (1919) and *Diane of Star Hollow* (1921).

Me and Captain Kidd, a 1919 World film, includes the song "Me and Captain Kidd" by Will Heelan (words) and Will Haskins (music). Greeley plays a woman who has to marry a wealthy friend after they spend a night together on an island looking for Captain Kidd's buried treasure. The sheet music (New York: Haskins) pictures Greeley in the film. Oscar Apfel directed.

Jane Grey

Jane Grey (1883–1943) made twenty silent films between 1914 and 1927, including five in 1916 when she was photographed promoting the song described below. Three of her films were made in France, including two directed by Louis Feuillade. Her Triangle movie, *Let Katie Do It*, was supervised by D. W. Griffith.

"The Flowers Are Calling, Sweetheart, But I'm Longing Most of All" is a 1916 song by Amy Ashmore Clark. The sheet music (New York: M. Witmark) features a large color photo of "Miss Jane Grey, International Player" in a field of flowers with a collie dog. The lyrics say, "The daisies said they heard you / when you vowed your love was true / The buttercups remember / and so do the cornflow'rs blue."

Zane Grey

Western writer Zane Grey (1872–1939) was as popular in the silent-film era as he is today. Over forty films were based on his stories in the presound period, including five he produced with his own company. They were *Desert Gold* in 1919, *Riders of the Dawn* and *The U.P. Trail* in 1920, and *Mysterious Rider* and *The Man of the Forest* in 1921.

Desert Gold, a 1919 Zane Grey Pictures film based on a Zane Grey novel, includes the song "Desert Gold" by Sam M. Lewis, Joe Young and Bert Grant. The sheet music (New York: Waterson, Berlin and Snyder) says the song was "inspired by the Benj. B. Hampton and Eltinge F. Warner Zane Grey production *Desert Gold* released through the W. W. Hodkinson Corp." and it pictures Eileen Percy. In the film, Percy plays a woman who inherits a desert gold mine when a marriage certificate proves she is the legitimate owner. The novel was filmed a second time in 1926 by Paramount.

The Light of Western Stars, a 1925 Paramount film based on a Zane Grey novel, includes the song "The Light of Western Stars" by Clark Lewis and Reed Stampa. The sheet music (London: Worton David) pictures Jack Holt and Billie Dove. Holt plays a drunken gunfighter who breaks up an outlaw gang and wins Dove.

The Vanishing American, a 1925 Famous Players–Lasky/Paramount film based on a Zane Grey novel, includes the song "Little White Rose" by Charles Wakefield Cadman (music) and Wells

Hively (words). The sheet music (San Francisco: Sherman Clay) pictures a Native American facing a city full of skyscrapers. Richard Dix plays a heroic Navajo man.

Corinne Griffith

Corrine Griffith (1895–1979) made more than fifty films in the silent era and was one of the most popular female stars, as reflected in her many song sheets. Her major pictures include *Black Oxen* (1923), *Mademoiselle Modiste* (1926) and *The Divine Lady* (1929).

"Good-bye, Little Girl, Good-bye" is a 1918 song by Will D. Cobb and Gus Edwards. The sheet music (New York: Witmark) shows Vitagraph stars Griffith and Walter McGrail (he's in an Army uniform) embracing. The song says, "When our victories are thro' I'll come marching back to you, good-bye little girl, goodbye." Griffith starred with McGrail in three Vitagraph films.

"Have a Smile for Everyone You Meet and They Will Have a Smile for You" is a 1918 song by J. Keirn Brennan and Paul Cunningham (words) and Bert Rule (music) The sheet music (New York: Witmark) pictures "Corinne Griffith, Vitagraph star" smiling as she peeks out from behind a screen. The song says, "When you're blue and things go wrong with you, don't try to share it ... When you're sad just make believe you're glad and all the world will smile with you."

"You're Making a Miser of Me" is a 1919 song by Alfred Dubin (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) features a color photo of "Corinne Griffith, Greater Vitagraph Star." The song says you're making a miser of me as I can't get enough of your smiles or kisses.

"You Know What I Mean" is a 1919 song by Al Dubin (words) and Fred Rath (music). The sheet music (New York: M. Witmark) pictures "Corinne Griffith, Vitagraph star, and Robert Fraser, Vitagraph player," with Griffith embracing Fraser. The song says, "I'm just crazy 'bout your kisses, honey, you know what I mean ... I'd love to hear the preacher say that we are, you know what I mean." Griffith and Fraser were in the 1919 Vitagraph film *The Bramble Bush*.

"Some Day You'll Want Me Back (Maybe I Won't Want You)" is a 1919 song by Wel Retrop and Carey Morgan. The sheet music (New York: Stern) says the song is "dedicated to Corinne Griffith, Vitagraph film star" and it features her photo. The song says, "I'm like a toy a baby has tossed away but someday you'll want me back."

"Give Me a Smile and Kiss" is a 1919 song by Alex Sullivan and Louis Handmanm. The sheet music (New York: Jerome H. Remick) features a photograph "specially posed by Miss Corinne Griffith Vitagraph star." The song says, "I never knew what love could do, dear, till I fell in love you ... give me a smile and a kiss."

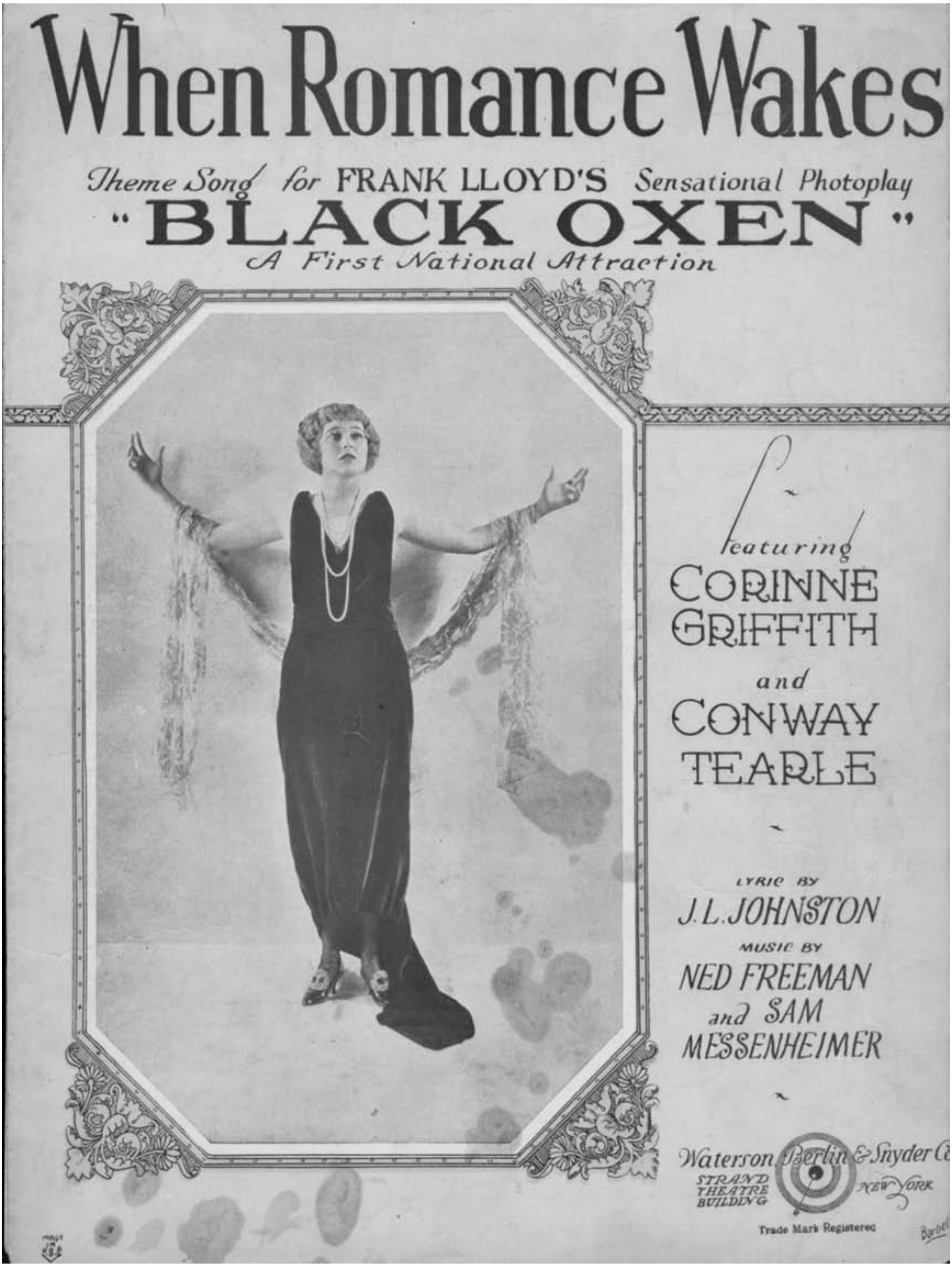
"She's the Heart of Dixieland" is a 1920 song by Ray Sherwood (words) and Bert Rule (music). The sheet music (New York: M. Witmark) features a portrait of "Corinne Griffith, Vitagraph Star" in a heart frame, and a painting of black workers harvesting cotton." The song says, "I'm coming, I'm coming to the land of old black Joe ... There's somebody there that lonely, waiting for that wedding band."

Black Oxen, a 1923 Frank Lloyd/Associated First National film, includes the theme song "When Romance Wakes" by J. L. Johnston, Ned Freeman and Sam Messenheimer. In the film, Griffith plays a mysterious Austrian countess who has had her youth restored. The sheet music (New York: Waterson, Berlin and Snyder) says the song was created for "Frank Lloyd's sensational photoplay, a First National attraction featuring Corinne Griffith and Conway Tearle." Griffith is pictured in a black formal dress. The song says that happiness comes when romance awakes.

Mademoiselle Modiste, a 1926 Corinne Griffith/First National film, includes the song "Kiss Me Again" by Victor Herbert (music) and Henry Blossom (words). Griffith plays Fifi, a salesgirl who becomes Mademoiselle Modiste. The sheet music (New York: Witmark) says it is "the big feature song" and "principal musical theme of the First National Picture *M'lle Modiste* starring Corrine Griffith" and it features her portrait. The song, created for the Broadway musical on which the film is based, is simply a request to "kiss me again."

The Lady in Ermine, a 1927 Corinne Griffith/First National film, includes the song "Just Like a Pure White Rose" by Reed Stampa. Griffith plays a woman who saves her husband from wartime execution by appearing before a general (Francis X. Bushman) wearing only an ermine coat. The sheet music (London: Worton David) pictures Griffith. James Flood directed.

The Divine Lady, a 1929 First National film, includes two songs. In the film, Griffith plays Lady Hamilton, Lord Nelson's mistress. The sheet


When Romance Wakes
Theme Song for FRANK LLOYD'S Sensational Photoplay
"BLACK OXEN"
A First National Attraction
featuring
CORINNE GRIFFITH
and
CONWAY TEARLE
LYRIC BY
J. L. JOHNSTON
MUSIC BY
NED FREEMAN
and SAM
MESSENHEIMER
Waterson, Berlin & Snyder Co
STRAND THEATRE BUILDING
NEW YORK
Trade Mark Registered

Corinne Griffith: sheet music for *Black Oxen*

music (New York: Witmark; London: Feldman) for "Lady Divine," by Richard Kountz (words) and Nathaniel Shilkret (music), pictures Griffith as Lady Hamilton holding Lord Nelson (Victor Varconi). The sheet music (London: Hawkes) for "Pearl of Mine," by Percy Fletcher, again pictures Griffith and Varconi. The film is based on E. Barrington's novel *The Divine Lady: A Romance of Nelson and Emma Hamilton* and tells their story up to his death at the Battle of Trafalgar. The film was released first as a silent film and then rereleased as a talkie.

D. W. Griffith

Director D. W. Griffith (1875–1948) was as influential on movie music as he was on the creation of quality cinema, beginning with the famous score for *The Birth of a Nation* and its hit song, "The Perfect Song." There are songs connected with the majority of his features.

Home Sweet Home, a 1914 Majestic-Reliance/Mutual film, was based on the 1823 song "Home Sweet Home" by John Howard Payne (words) and Sir Henry Rowley Bishop (music). The film tells four tales involving the song and features many of Griffith's leading stars, including Henry B. Walthall as composer Payne, Dorothy Gish as his sister, and Lillian Gish as his fiancée, plus Miriam Cooper, Robert Harron, Mae Marsh, Owen Moore and Blanche Sweet.

The Birth of a Nation, the 1915 Epoch film, includes several songs, some with no connection to the film's score, some published when the film was rereleased. The most famous is "The Perfect Song" by Joseph Carl Breil (music) and Clarence Lucas (words), the first theme song from a movie to become really popular. It's based on the love theme in the score which is used to underline the relationship between Elsie Stoneman (Lillian Gish) and the Little Colonel (Henry Walthall). The sheet music (New York: Chappell) features a sketch of the couple and says the song is "the love strain from D. W. Griffith's gigantic spectacle." The lyrics describe the "perfect song of loving hearts united." The song became a hit for a second time in 1928 when it was used as the theme song for the *Amos 'n' Andy* radio show. The sheet music (New York: Chappell-Harms) for this version says it is the "musical theme of The Pepsodent House featuring Amos 'n' Andy."

Other Griffith-related songs and music issued on sheet music include:

"Joseph Carl Breil's themes from the incidental music to *The Birth of a Nation*" features a photo of Lillian Gish with Henry Walthall.

"The Birth of a Nation: The Good Old U.S.A.," a song by Billy James, was published by the songwriter himself in Philadelphia.

"The Birth of a Nation," a song by Thomas S. Allen (words) and Joseph M. Daly (music), was published by Daly Music in Boston.

"The Birth of a Nation" by Pascal J. Plant (words) and Elsie Hammel (music) was published by Spiegel Music in Washington, D.C.

"Close in Your Arms"/"I've Got You to Thank for That"/"Steamboat Song" were three songs by Irving Bibo and Albert Von Tilzer published in connection with the 1930 rerelease of the film. The sheet music (Sherman Clay) is red and black with titles only.

"Birth of a Nation Themes" were arranged by Lee Irwin. The sheet music (New York: Edward B. Marks) features a picture of D. W. Griffith.

Intolerance, the 1916 Wark film, includes music by Joseph Carl Breil. Chappell published a book of "sixteen already popular themes" from *Intolerance*, titled "Intolerance Theme," "Endlessly Rocking (Cradle Song)," "The Reception Waltz." "In Old Jerusalem," "The Pharisee's Prayer," "Follow Thou Me (Christ Music), "Fox Trot," "The Chicken Trot," "The Marriage at Cana," "Arabesque," "The Magdalen," "Huguenot Love Song," "Honeymoon Waltz," "Babylonian Love Song," "March of Cyrus' Army" and "Class Hatred." For the 1956 revival, Marks published sheet music titled "Intolerance—Nine Themes," arranged by Lee Irwin.

Hearts of the World, a 1918 Griffith film, included five songs, all titled "Hearts of the World." The song by Leo Johnson is "dedicated to the super-genius of the film D. W. Griffith" and features photos of Griffith, Lillian Gish and Robert Harron on the sheet music. The song by J. C. Crisler and Henry Edmond Earle also features sheet-music photos of Griffith, Gish and Harron. The song by George Graff (words) and Bert Grant (music) is dedicated to Griffith. The waltz by James W. Casey is "dedicated to Mr. D. W. Griffith, creator of the supreme triumph *Hearts of the World*." The song by Bartley Costello (words) and James W. Casey (music) is a variant of the above with added lyrics.

A Romance of Happy Valley, a 1918 Griffith film, includes the song "A Romance of Happy Valley" by Miles Overholt (words) and Louis F. Gottschalk (music). The sheet music says the song was "suggested by D. W. Griffith's lilac classic of the film" and it is dedicated to Lillian Gish. She is pictured on the cover with George Nichols who plays her father. Gish plays a Kentucky girl who waits seven years for her sweetheart to return from New York.

The Fall of Babylon, a 1919 Griffith film, includes the song "At the Fall of Babylon (The Mountain Maid)" by Fred Fisher. The film is an enlargement of the Babylonian episode of Griffith's 1916 film *Intolerance* with added unused footage from the older epic. The sheet music (New York: McCarthy and Fisher) features a scene from the film, Belshazzar's feast with the gigantic elephants on pillars. There are also inset photos of Griffith and Constance Talmadge who played the Mountain Maid. The song describes the love of a mountain maid for a king and the lad who loves her who betrays the king.

Broken Blossoms, a 1919 Griffith/UA film, includes two songs titled "White Blossoms." One song has music by Louis Gottschalk, who wrote the score for the movie, with lyrics by Robert Edgar Long. The sheet music (New York: T. B. Harms) pictures Richard Barthelmess holding up a doll to Lillian Gish, plus an inset photo of Griffith. The other "White Blossoms" has music by D. W. Griffith with lyrics by Charles Hanson Towne. The sheet music (New York: G. Schirmer) features a photo of Gish and a drawing of Gish and Barthelmess in Chinese costume. The film, about a Chinese man who tries to protect an abused child in the Limehouse district of London, is based on a *Limehouse Nights* story by Thomas Burke. The song is a lament about past dreams and joys.

The Greatest Question, a 1919 D. W. Griffith/First National film includes the song "The Greatest Question" by Paul M. Sarazan (words) and M. K. Jerome (music). The sheet music (Waterson, Berlin and Snyder) says it is "an authorized popular song response to D. W. Griffith's powerful photodrama of the same title. Respectfully dedicated by the writers to D. W. Griffith, the world's foremost motion picture criterion." The sheet music (New York: Waterson, Berlin and Snyder) pictures Lillian Gish and Robert Harron in a scene from the film, plus a small portrait of Griffith. Gish plays a woman who witnessed a murder when she was a child and now remembers it. The song says, "Oh!, won't you tell me that you love me? That's the greatest question of all."

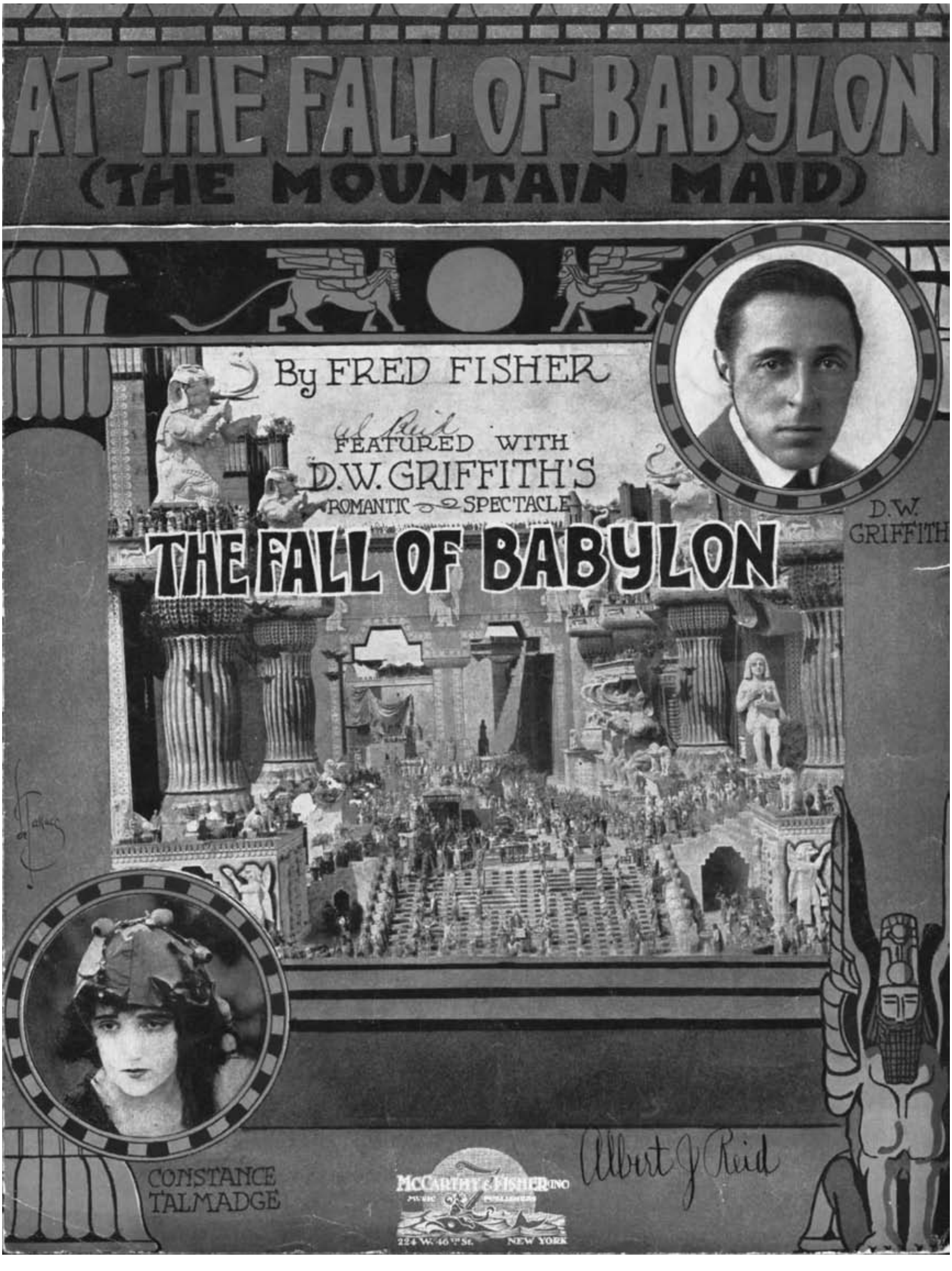
The Love Flower, a 1920 D. W. Griffith/UA film, includes the song "Love Flower" by B. G. DeSylva and Irving Caesar (words) and Louis Silvers (music). The sheet music (New York: Harms) says it is the "theme song for D. W. Griffith's latest and greatest photoplay" and shows a village with straw huts where Carol Dempster's head is emerging from a flower. She plays a woman who flees to a South Pacific island with her father after he is accused of murder.

Way Down East, a 1920 Griffith/UA film, includes three songs. The sheet music (New York: Harms) for "Chatterbox," by Jean Havez (words) and Louis Silvers (music), features a picture of Vivia Ogden as the gossiping spinster Margaret Hopkins. The sheet music (Chicago: Forster Music) for "If You Knew (Would You Care?)," by Guy Wellington (words) and Louis Silvers (music), says it is the love theme of the film. The sheet music (Seattle: Echo Music) for "Way Down East," by Betty Bentley (words) and James W. Casey (music), does not identify itself with the film. The film, based on a 1903 play by Lottie Blair Parker, stars Lillian Gish as a country girl turned out of a farmhouse during a blinding snowstorm because she has sinned. She stumbles onto a frozen river but is saved in the nick of time by heroic Richard Barthelmess.

The Idol Dancer, a 1920 Griffith-First National film, includes the song "Rainbow Isle" by Betty Bentley (words) and James Casey (music). The sheet music (Seattle: Echo Music) features a drawing of Clarine Seymour dancing in a grass skirt. She plays an idol-worshipping half-caste raised with the natives on a South Sea island. Richard Barthelmess plays a beachcomber who falls in love with her and reforms. Seymour died at the age of twenty shortly after the film was finished.

Orphans of the Storm, a 1921 D. W. Griffith/UA film, includes "Chevalier March" by William Frederic Peters. The sheet music (New York: Harms; London: Chappell) pictures Lillian and Dorothy Gish, who play sisters caught up in the French Revolution.

Dream Street, a 1921 D. W. Griffith/UA film, includes two songs, "Dream Street," by Ballard MacDonald (words) and Ted Fiorito (music), published by Shapiro, Bernstein, and "You'll Find Your Dream Street," by B. G. DeSylva (words) and Louis Silvers (music), published by Harms. The film is based on *Limehouse Nights* stories by Thomas Burke and stars Carl Dempster as a London music-hall dancer loved by Ralph Graves but lusted after by a Chinese gambling boss.


AT THE FALL OF BABYLON
(THE MOUNTAIN MAID)
By FRED FISHER
FEATURED WITH
D.W. GRIFFITH'S
ROMANTIC SPECTACLE
THE FALL OF BABYLON
D.W. GRIFFITH
CONSTANCE TALMADGE
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MUSIC PUBLISHERS
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D. W. Griffith: sheet music for *The Fall of Babylon*

Isn't Life Wonderful? is a 1924 D. W. Griffith/UA film with the song "Isn't Life Wonderful? by Don Sonenscher and Everett Lynton. The sheet music (London: Laurence Wright) pictures Carol Dempster and Neil Hamilton, a Berlin couple who decide to marry despite the poverty and hardships they endure in the years following World War I.

America, a 1924 D. W. Griffith/UA film, had its "*America* Themes" published as sheet music by Piedmont when the film was rereleased in 1976. Griffith is pictured on the cover. The film tells the story of a Boston patriot during the American Revolution.

The Battle of the Sexes, a 1928 D. W. Griffith film, includes the song "Just a Sweetheart" by Joseph Pasternak, Nat Shilkret and Dave Dreyer. The sheet music pictures Belle Bennett holding hands with husband Jean Hersholt. Gold digger Phyllis Haver has designs on him. The film is silent but with a music soundtrack.

Lady of the Pavements, a 1929 film, includes the song "Where Is the Song of Songs for Me?" by Irving Berlin. Lupe Velez plays a cabaret singer who pretends to be a lady and marries a count in a revenge plot. The American song sheet shows Velez playing a harp while the British sheet shows her with a fan. Velez recorded the song. This was Griffith's last silent film.

Liane Haid

Liane Haid (1895–2000), the first Austrian female movie star, acted in over one hundred films. Her peak period was the silent era when she starred in sixty films, including operettas like *The White Horse Inn* (1926), *The Dollar Princess* (1927) and *The Gypsy Princess* (1927).

Two Red Roses, a 1928 Austrian film (original title: *Zwei Rote Rosen*) released in England by First National Pathé, includes the song "Two Red Roses" by Ralph Stanley (words) and Walter Kollo (music). The sheet music (London: Feldman) says it is the "song hit of the film featuring Liane Haid, La Jana and Harry Halm," and it pictures them in the film. Robert Land directed.

William Haines

William Haines (1900–1973) was a big star in the 1920s but most of his films, like *Tower of Lies* and *Brown of Harvard,* have been forgotten. Haines himself, however, has not. The reason: he was Hollywood's first openly gay star and William J. Mann's 1998 biography made him famous all over again. It is said that producers jealous of their female stars often preferred him as the male lead.

Show People, a 1927 film, includes the song "Cross Roads" by Ray Klages (words) and William Axt and David Mendoza (music). In the film, Haines plays a slapstick comic who helps Marion Davies become a Hollywood comedy star. The sheet music (New York: Robbins) says it is the theme song of the film starring Haines and Davies, and it pictures them cheek to cheek. The song is about a couple who are about to drift apart. The film has a music soundtrack but no dialogue.

Excess Baggage, a 1928 MGM film directed by James Cruze, includes the song "In a Little Hideaway" by Howard Dietz (words) and William Axt and David Mendoza (music). Haines plays a vaudeville acrobat married to dancer Josephine Dunn. When she leaves vaudeville for the movies and becomes a success, he gets jealous and they separate. The sheet music (New York: Irving Berlin) pictures Haines and Dunn.

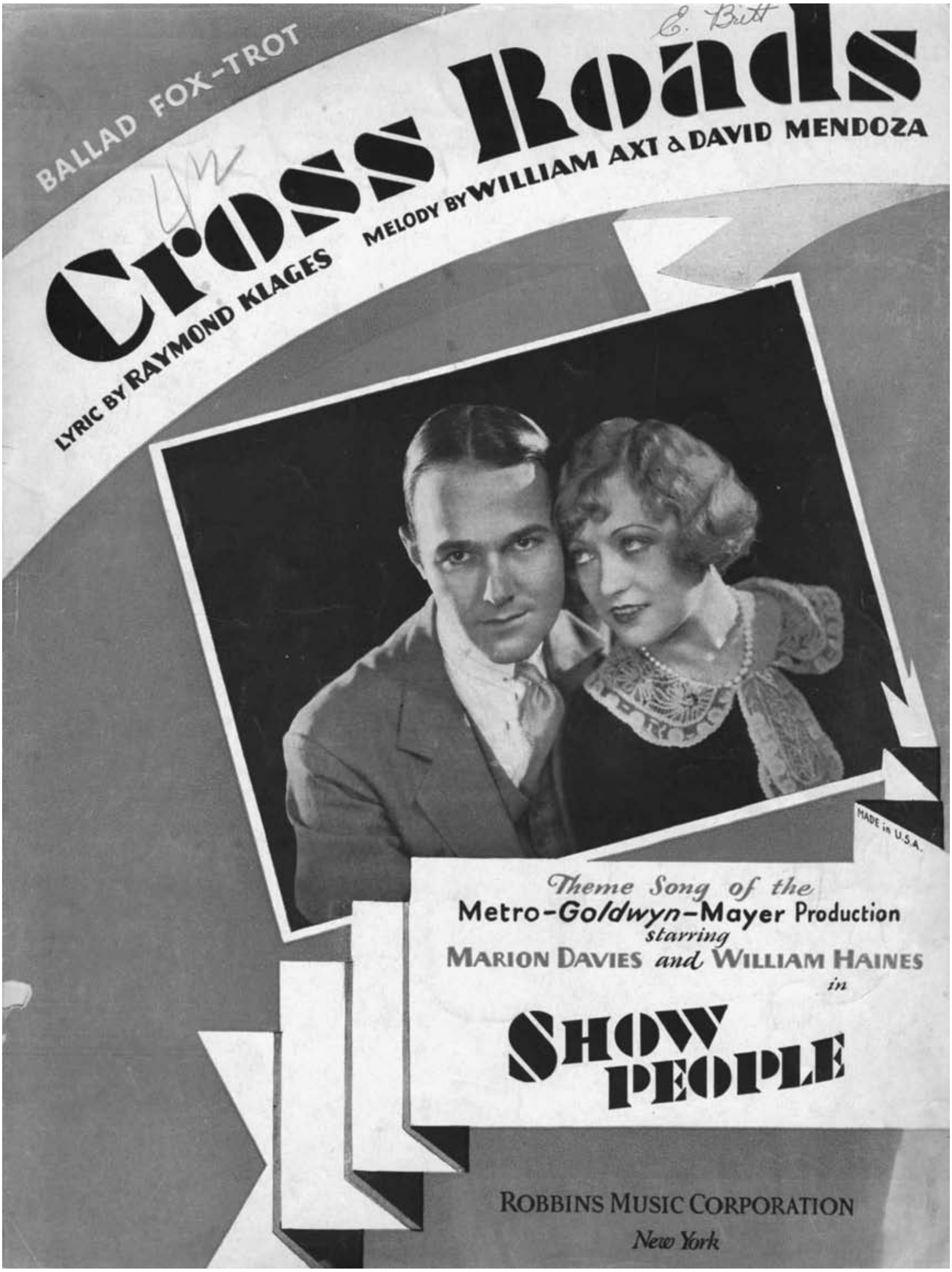
Thurston Hall

Thurston Hall (1882–1958) was an established stage actor when he began to make movies in 1915 for Lubin. He rose to stardom playing Antony opposite Theda Bara in *Cleopatra* (1917) and costarring with Dorothy Dalton in several films for Thomas Ince. He moved to Universal in 1919 where he played opposite Priscilla Dean in Tod Browning's *The Exquisite Thief.*

"I'm Goin' to Break That Mason-Dixon Line (Until I Get to That Gal of Mine)" is a 1919 song by Alfred Bryan (words) and Jean Schwartz (music). The sheet music (New York: Remick) pictures Hall embracing Priscilla Dean, "by permission of Universal Film Mfg. Co." The song is about an ex-soldier who is returning to the South to get back his sweetheart: "I don't want any medals on my chest, all I want's the little gal I love the best."

Neil Hamilton

Neil Hamilton (1899–1984) starred in three D. W. Griffith films, *The White Rose* (1923), *Isn't Life Wonderful?* (1924) and *America* (1924), during a career that stretched from 1918 to 1971. His other silent films include *Beau Geste* (1927), as Beau's


BALLAD FOX-TROT
C. Britt
Cross Roads
LYRIC BY RAYMOND KLAGES
MELODY BY WILLIAM AXT & DAVID MENDOZA
MADE in U.S.A.
Theme Song of the
Metro-Goldwyn-Mayer Production
starring
MARION DAVIES and WILLIAM HAINES
in
SHOW PEOPLE
ROBBINS MUSIC CORPORATION
New York

William Haines: sheet music for *Show People*

brother Digby, *The Great Gatsby* (1926), as Nick, and John Ford's *Mother Macree*, as Mother Macree's son.

Isn't Life Wonderful? is a 1924 D. W Griffith/UA film with the song "Isn't Life Wonderful? by Don Sonenscher and Everett Lynton. In the film, Hamilton plays Paul, a World War I veteran in Berlin, who decides to marry his sweetheart Inga (Carol Dempster) despite deep poverty and nasty setbacks. The sheet music (London: Laurence Wright) pictures Hamilton and Dempster.

Elaine Hammerstein

Elaine Hammerstein (1897–1948) ended her movie career in 1926 after starring in more than forty films. They included *Rupert of Henzau* (1923), *The Midnight Express* (1924), *Parisian Nights* (1925) and *Ladies of Leisure* (1926).

The Country Cousin, a 1919 Selznick/Select film, includes the song "The Country Cousin" by Alfred Bryan (words) and Vincent Youmans (music). Hammerstein plays a farm woman who goes to New York to save a wealthy cousin from being exploited. The sheet music (New York: Remick) says it is "dedicated to Elaine Hammerstein in the Selznick picture *The Country Cousin*" and pictures her in a pink satin hat and dress.

One Week of Love, a 1922 Selznick/Select film, includes the song "One Week of Love" by Con West (words) and J. A Tunbridge (music). The sheet music (London: Feldman) says the song was "suggested" by the film and it pictures Hammerstein and Conway Tearle. They play a mismatched couple who spend a difficult week in a jungle shack before falling in love. The song is about a week during which hatred gradually turns into bliss.

Footlights and Shadows (U.S. title: *Parisian Nights*), a 1925 FBO-Gothic film, includes the song "Sunshine and Shadows" by Reid Stampa. Hammerstein plays an American woman artist in Paris who falls in love with a French criminal. The film was released in England as *Footlights and Shadows.* The English sheet music (London: Worton David) says that the song was inspired by Hammerstein who is pictured looking into a mirror. The song says life is a mixture of good and bad, sunshine and shadows.

One Glorious Night, a 1924 Columbia film, includes the song "All My Dreams Are of You" by Blair Leyton. Hammerstein plays a woman who marries a rich man rather than the man she loves and then finds herself under the control of her husband's domineering mother. The sheet music (London: Feldman) pictures Hammerstein.

Hope Hampton

Hope Hampton (1897–1982) came to Hollywood as a beauty contest winner and found a sugar daddy named Jules E. Brulatour. He set up a film company for her and she starred in thirteen films, from *A Modern Salome* (1920) to *The Gold Diggers* (1923) and *The Unfair Sex* (1926). She then decided to become an opera star with his help. And that she did.

"I'll Be Smiling When You're Crying" is a 1921 song by Fred Meade, Frank Williams and Phil Moore. The sheet music (New York: Joe Morris) features a photo of Hampton looking startled. The song tells us "I'll be happy when you're sad / There'll come a time some day when you'll be longing for the old love you once had."

The Gold Diggers, a 1923 Warner Bros. film, includes the song "The Gold Digger (Dig a Little Deeper)" by James F. Hanley. Hampton plays a showgirl who vamps a wealthy older man and convinces him to marry her. The sheet music (New York: Shapiro, Bernstein) says, "Warner Brothers by arrangement with David Belasco presents *The Gold Diggers* based on the play by Avery Hopwood." It features a scene showing Hope Hampton with Wyndham Standing who is paying for hats held by Louise Fazenda. The song is about gold-digging women who are looking for their prey among older men.

Juanita Hansen

"Ultra-blonde" Juanita Hansen (1895–1961) was featured in silent westerns opposite Tom Mix and William S. Hart but is best known for her roles in serials. She began with *The Secret of the Submarine* (1916) and reached her thrill-a-minute best with *The Lost City* in 1920.

Harold Rossiter Song Collection, a 1920 booklet published in Chicago by Harold Rossiter, features the song "Avalon" on its cover with a photo of "Juanita Hansen of Pathé Pictures." She starred in the Pathé serial *The Phantom Foe* in 1920.

Kenneth Harlan

Kenneth Harlan (1895–1967) was the leading man in several notable silent films, including *The*

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SUNSHINE AND SHADOWS
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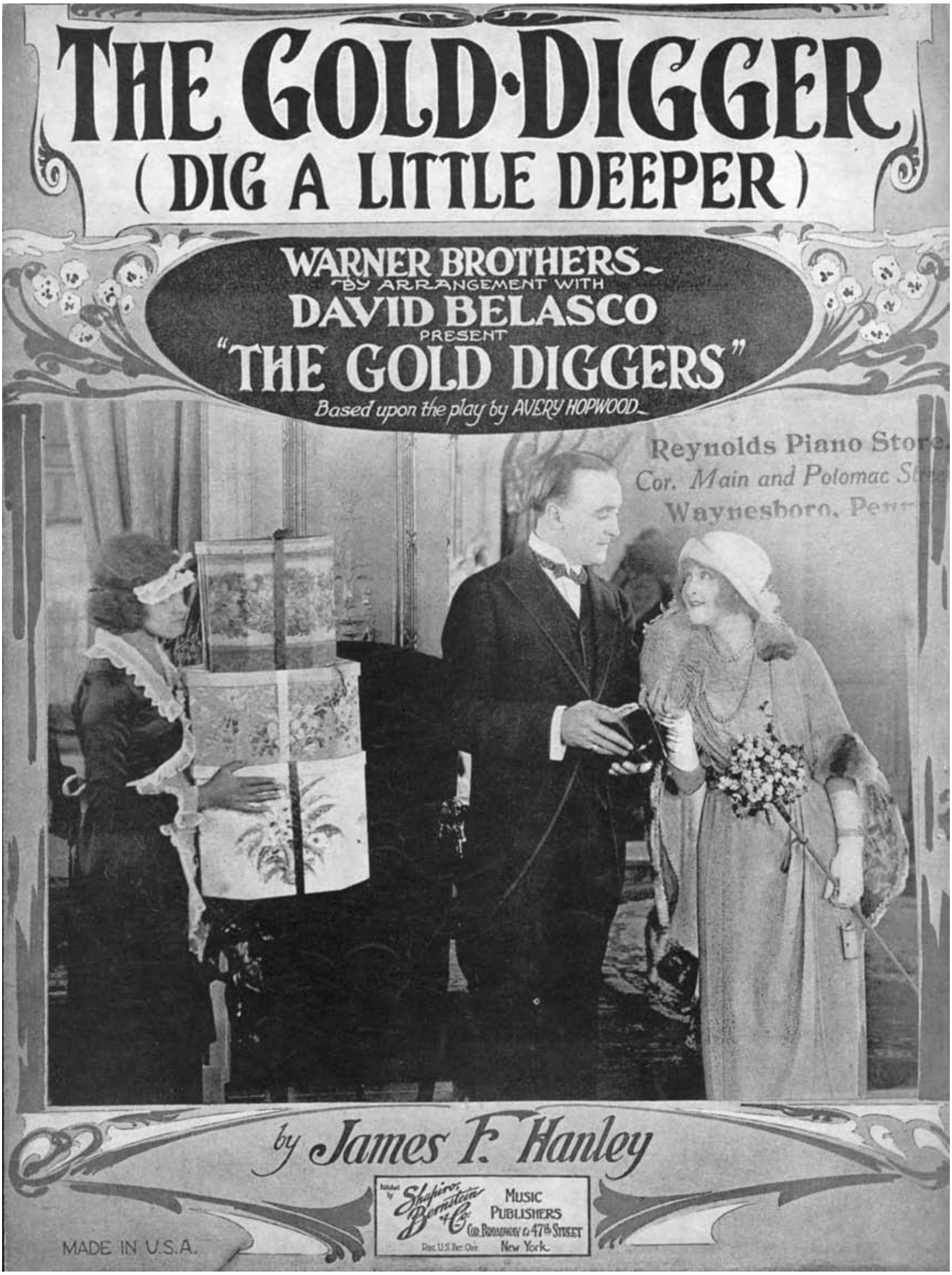
ELAINE HAMMERSTEIN
IN THE FILM BOOKING OFFICE'S (1919) LTD. PICTURE
"FOOTLIGHTS AND SHADOWS"
WORTON DAVID Ltd.
PRINTED IN ENGLAND.
1926

Elaine Hammerstein: sheet music for *Footlights and Shadows*


THE GOLD·DIGGER
(DIG A LITTLE DEEPER)
WARNER BROTHERS
BY ARRANGEMENT WITH
DAVID BELASCO
PRESENT
"THE GOLD DIGGERS"
Based upon the play by AVERY HOPWOOD
Reynolds Piano Sto
Cor. Main and Potomac S
Waynesboro, Pe
by James F. Hanley
Published by
Shapiro, Bernstein & Co.
MUSIC PUBLISHERS
COR. BROADWAY & 47th STREET
New York
Reg. U.S. Pat. Off.
MADE IN U.S.A.

Hope Hampton: sheet music for *The Gold Diggers*

Penalty (1922) with Lon Chaney, *The Virginian* (1925) with Florence Vidor, and *Twinkletoes* (1928) with Colleen Moore. He acted in over 170 films starting in 1915.

Little Church Around the Corner, a 1923 Warner Bros. film, includes the song "The Little Church Around the Corner" by Gus Arnheim, Ralph Freed and Abe Lyman. Harlan plays a minister who tries to persuade a mine owner to improve conditions for the miners. The sheet music (New York: Harris) says the song was suggested by the film.

April Showers, a 1923 Preferred film, includes the song "April Showers" by B. G. DeSylva and Louis Silvers. Harlan plays an Irish American in love with policeman's daughter Colleen Moore. The sheet music shows Harlan and Moore with an umbrella in front of an April calendar and says the song is "dedicated to the Preferred Picture *April Showers*." The song says that April showers bring the flowers that bloom in May.

Drusilla with a Million, a 1925 film, includes the song "Love and You" by John Reynders. Harlan plays the son of a rich man who marries an orphan girl (Priscilla Bonner) after she saves his life. The English sheet music says the song is "as played in the super-film, presented by the Pathé Frères Cinema," and it pictures Harlan and Bonner holding a baby.

Charles K. Harris

Charles K. Harris (1865–1930) was one of the most famous songwriters in America at the turn of the century following the success of "After the Ball." He was so fascinated by movies that he founded his own film company, and he also wrote songs for other films.

After the Ball: Harris's 1892 song "After the Ball" became a huge hit in the 1890s and inspired five movies with that title in the silent era. In the song a man tells his niece he never married because he saw the woman he loved embracing another man at a dance. Years later he learns it was her brother. The first film inspired by the song was an 1899 Biograph film, the second a 1903 Lubin movie and the third a 1910 Biograph picture. The fourth was a 1914 six-reel Photo Drama Company picture directed by Pierce Kingsley which follows the song's story closely. Herbert Kelcey is the man, Effie Shannon is his love and Robert Vaughn is the brother. The fifth *After the Ball*, a 1924 Renco movie, has a screenplay by Harris with a different plot but it retains the song issued on sheet music with the film. In this version a husband is mistaken for a criminal and sent to prison. Gaston Glass plays the husband and Edna Murphy, pictured on the sheet music, is his wife.

The Virginian, a 1914 Jesse L. Lasky Feature Play Company/Paramount film, includes a Harris song. The sheet music (New York: Charles K. Harris) for "My Virginian" says the song is dedicated to Dustin Farnum, the original Virginian.

When It Strikes Homes, a 1915 Charles K. Harris/World film, has a Harris song and screenplay. The sheet music (New York: Chas. H. Harris) for "When It Strikes Home" says that the song is dedicated to Lewis J. Selznick of the World Film Corporation. This was the first film made by Harris's company and his first screenplay.

Always in the Way, a 1915 Metro film inspired by Harris's song "Always in the Way," has a screenplay by Harris. The sheet music (New York: Chas. K. Harris) announces the "picturization of the famous song classic filmed from an original manuscript by the author of the song." In the film, Dorothy's father marries Helen, a widow with two children, and Dorothy is then treated as if she is "always in the way." Mary Miles Minter played Dorothy and J. Searle Dawley directed.

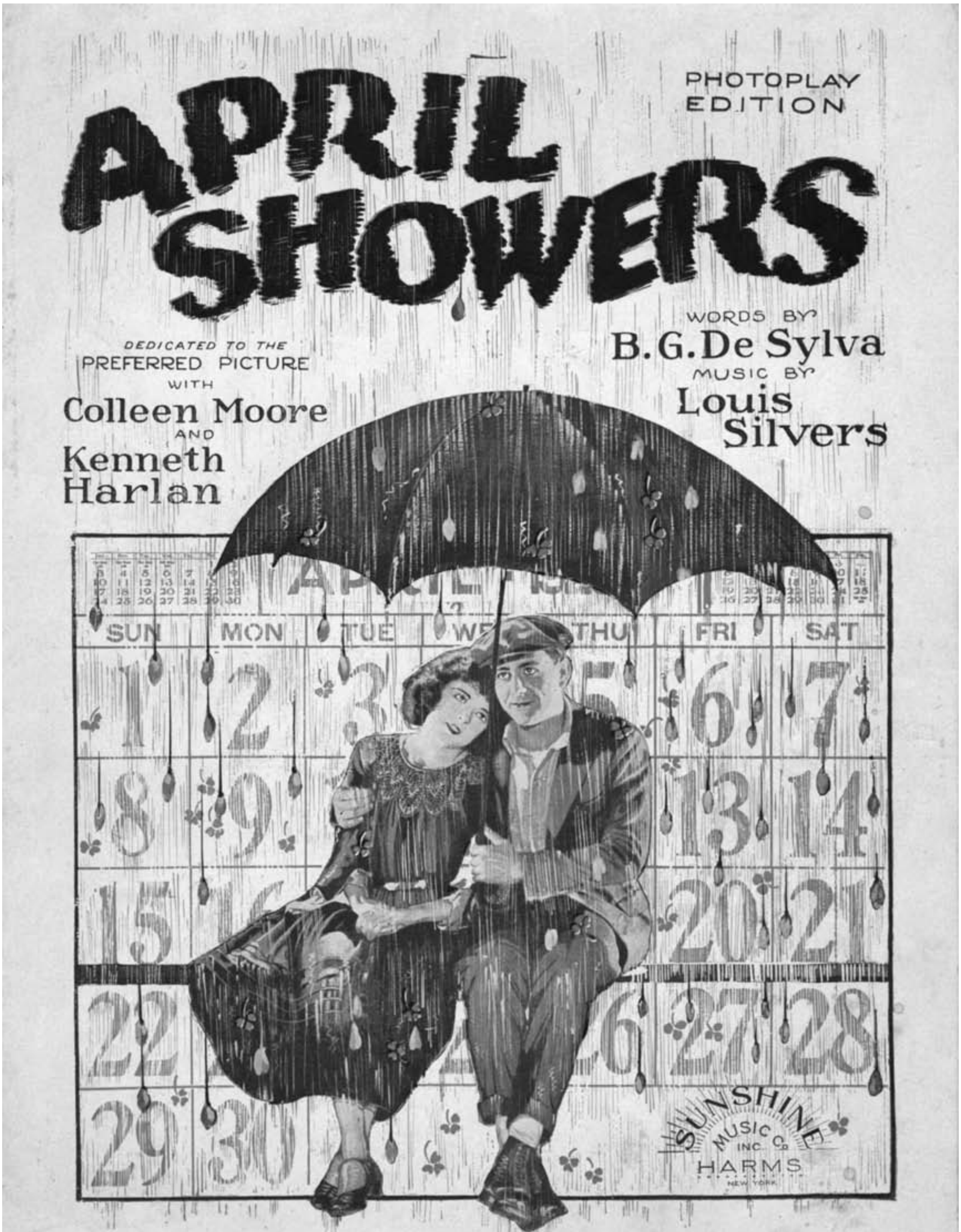
Break the News to Mother is a 1919 International Select film inspired by Harris's 1897 song "Break the News to Mother." Raymond Bloomer plays a man devoted to his mother (Gertrude Berkeley) who has to flee after a murder accusation. He wants someone to tell her about it.

Slim Shoulders, a 1922 Hodkinson film, includes the song "Slim Shoulders" by Harris. The sheet music (New York: Chas. K. Harris) says the song was "introduced in Chas. K. Harris' motion picture story *Slim Shoulders* featuring Irene Castle." In the song a man uses "Slim Shoulders" as a pet name for the woman he loves.

Back Home and Broke, a 1922 Famous Players/Paramount film, includes the song "Back Home and Broke" by Harris. The sheet music (New York: Chas. K. Harris) says the film is based on a story by George Ade. It stars Thomas Meighan as man returning home pretending to be broke to see what will happen. The song covers the same ground.

Mildred Harris

Mildred Harris (1902–1944) is best known as the first wife of Charles Chaplin, but she also had


APRIL SHOWERS
PHOTOPLAY EDITION
WORDS BY
B.G. De Sylva
MUSIC BY
Louis Silvers
DEDICATED TO THE
PREFERRED PICTURE
WITH
Colleen Moore
AND
Kenneth Harlan
SUN
MON
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FRI
SAT
SUNSHINE MUSIC Co INC.
HARMS
NEW YORK

Kenneth Harlan: sheet music for *April Showers*

a reasonable film career, appearing in over eighty movies from 1914 to 1930 and starring in films like *The Daring Years* (1923) and *Unmarried Wives* (1924). She was a "Favorite of the Harem" in D. W. Griffith's *Intolerance*.

"Are You from Heaven?" is a 1917 song by L. Wolfe Gilbert and Anatol Friedland. The sheet music (New York: Gilbert and Friedland) features a photo of Harris "by permission of Universal Film Mfg. Co." The song is about a man who thinks his sweetheart is an angel from heaven though he wonders where her wings are.

"Rose of My Dreams" is a 1919 song by Fred C. Swan. The sheet music (Boston: D.W. Cooper) features a color photo of "Mrs. Charlie Chaplin, Universal Star" wearing a white fur coat. The song is about a man in love with the rose of his dreams.

The Shadow of the East, a 1924 Fox film, includes the song "In the Shadow of the East" by Wyn Ewart and Victor Davis. The sheet music (London: Strand Music) says the song was "inspired by the famous film of the same title featuring Frank Mayo, Mildred Harris, Norman Kerry and Evelyn Brent," and it features a drawing of Harris in the arms of a sheik. The complicated story revolves around her relationship with Mayo in India and Algeria. The song is about the love of a maiden and a sheik "in the shadow of the east."

"Everyone I Love Lives Down in Dixie" is a 1928 song by Alfred Dubin and Harry De Costa. The sheet music (New York: M. Witmark) pictures "Mildred Harris, Jewel Star" reading from *Photoplay* magazine to a small boy and girl. The song is about a person saving money to return to Dixie.

Robert Harron

Robert Harron (1893–1920) was one of the mainstays of the D. W. Griffith repertory company, acting in more than a dozen of Griffith's films. He started with Biograph in 1907 and had roles in many early Griffith films like *Man's Genesis* (1912) and *Judith of Bethulia* (1913). He was Tod Stoneman in *The Birth of a Nation* (1915), the boy in *Intolerance* (1916), the boy in *Hearts of the World* (1918) and William Jenkins in *True Heart Susie* (1919).

Hearts of the World, a 1918 Griffith/Paramount-Artcraft film, includes two songs titled "Hearts of the World." Harron plays the boy in love with the girl (Lillian Gish) and the film revolves around their story during World War I. The sheet music for the song "Hearts of the World" by Leo Johnson has photos of Harron, Gish and Griffith and says the song is "dedicated to the super-genius of the film D. W. Griffith." The sheet music for "Hearts of the World" by J. C. Crisler and Henry Edmond Earle features the same photos.

The Greatest Question, a 1919 D. W. Griffith/First National film, includes the song "The Greatest Question" by Paul M. Sarazan (words) and M. K. Jerome (music). Harron is in love with Lillian Gish who remembers a murder she saw when she was a child. Harron has to save her from being killed as well. The sheet music (New York: Waterson, Berlin and Snyder) pictures Harron and Gish. The song says, "Oh! won't you tell me that you love me? That's the greatest question of all."

Neal Hart

Neal Hart (1897–1949) starred in over forty low-budget westerns from the 1910s to the 1940s, and wrote, directed and produced many of them. He was a villainous major in the 1916 serial *Liberty, A Daughter of the U.S.A.* and he directed the 1927 serial *The Scarlet Brand*.

"Cowboy" is a 1921 song by Pierce Kingsley (words) and Herman Berl (music). The sheet music (Kingsley At Your Service Co.) says this is the "official song of the Neal Hart Cowboys" and features a portrait of Hart. On the back cover it says "William Steiner Productions presents the young paragon of the West, Neal Hart, in a new series of thrilling Western photodramas."

William S. Hart

William S. Hart (1865–1946) was a mature man when he began making realistic adult westerns in 1913 under the direction of Thomas H. Ince. His "good-bad man" persona was a huge success for many years and he is considered the first real western star. He continued to make films until 1925, retiring after *Tumbleweeds*.

"I Want a Cave Man Like William Hart, the Movie Star" is a 1919 song by James Kendis and James Brockman. The sheet music (New York: Kendis, Brockman) features a large portrait of Hart.

The Testing Block, a 1920 William S. Hart/Paramount film, includes the song "Darling Nellie Gray" by B. R. Hamby, arranged by J. Bodewalt Lampe. Hart plays the leader of an outlaw band who forces Eva Novak to marry him. The sheet music (New York: Remick) says the song is "featured in Paramount's Wm. S. Hart production *The Testing Block*" and it pictures Hart and Novak.

"Safe in the Arms of Bill Hart," a 1920 song by Otto Harbach (words) and Herbert Stothart (music), was featured in the Broadway music *Tickle Me*.

"Somebody Loves Me," a 1924 song by George Gershwin (music) and B. G. DeSylva and Ballard MacDonald (words), was created for the Broadway musical *George White's Scandals of 1924*. It has a verse about "picture show" lovers, including Hart who, it says, is noted for his "open spaces face." It's sung by Winnie Lightner while being wooed by an actor dressed as Hart

Phyllis Haver

Sexy Phyllis Haver (1899–1960) began as a Mack Sennett Bathing Beauty in 1915 and went on to star in over fifty films. She was Shanghai Mabel in *What Price Glory* (1926) and Roxie Hart in *Chicago* (1927). She married a millionaire in 1929 and gave up moviemaking.

Salome vs. Shenandoah, a 1919 Mack Sennett film, includes the song "Salome vs. Shenandoah" by Ray Perkins. The sheet music (New York: Waterson, Berlin and Snyder) says it was "inspired by Mack Sennett's famous comedy *Salome vs. Shenandolah*." The cover features a photo of Haver in Salome costume, ringed by photos of Sennett and the other actors, Ben Turpin, Marie Prevost, Louise Fazenda, Ford Sterling, Charlie Murray and Harriet Anderson.

No Control, a 1927 Metropolitan/PDC film, includes the song "I've No Control of My Heart" by Marian Gillespie (words) and John Hagen (music). Haver plays the daughter of a one-ring circus owner who gets help from Harrison Ford and a dancing horse. The sheet music (New York: Flammer) features a drawing of Haver and Ford.

The Battle of the Sexes, a 1928 Art Cinema/UA film, includes the song "Rose in the Bud by Percy J. Barrow (words) and Dorothy Forster (music). Haver plays a gold digger who sets her sights on married millionaire Jean Hersholt. The sheet music (New York: Chappell) says the song was "introduced by Phyllis Haver in D. W. Griffith's United Artists production *The Battle of the Sexes*" and it pictures Haver looking sexy. The film had a music track but no spoken dialogue.

Ormi Hawley

Ormi Hawley (1890–1942) is virtually forgotten today but she was a big star for the Lubin company in the earliest days of cinema, making over 300 films. She starred in *The Antics of Ann* (1916) and *The Greater Sinner* (1919) before quitting the movies in 1919.

"Tho' I'm Not the First to Call You Sweetheart, Please Let Me Be the Last" is a 1916 song by Bernie Grossman (words) and Arthur Lange (music). The sheet music (New York: Joe Morris Music) features a large color photo of Hawley wearing a head band. The song says, "I'm not the first to miss you / not the first to kiss you / or the first to say that I love you / I've waited oh so long to get you / And now I'm going to hold you fast."

Wanda Hawley

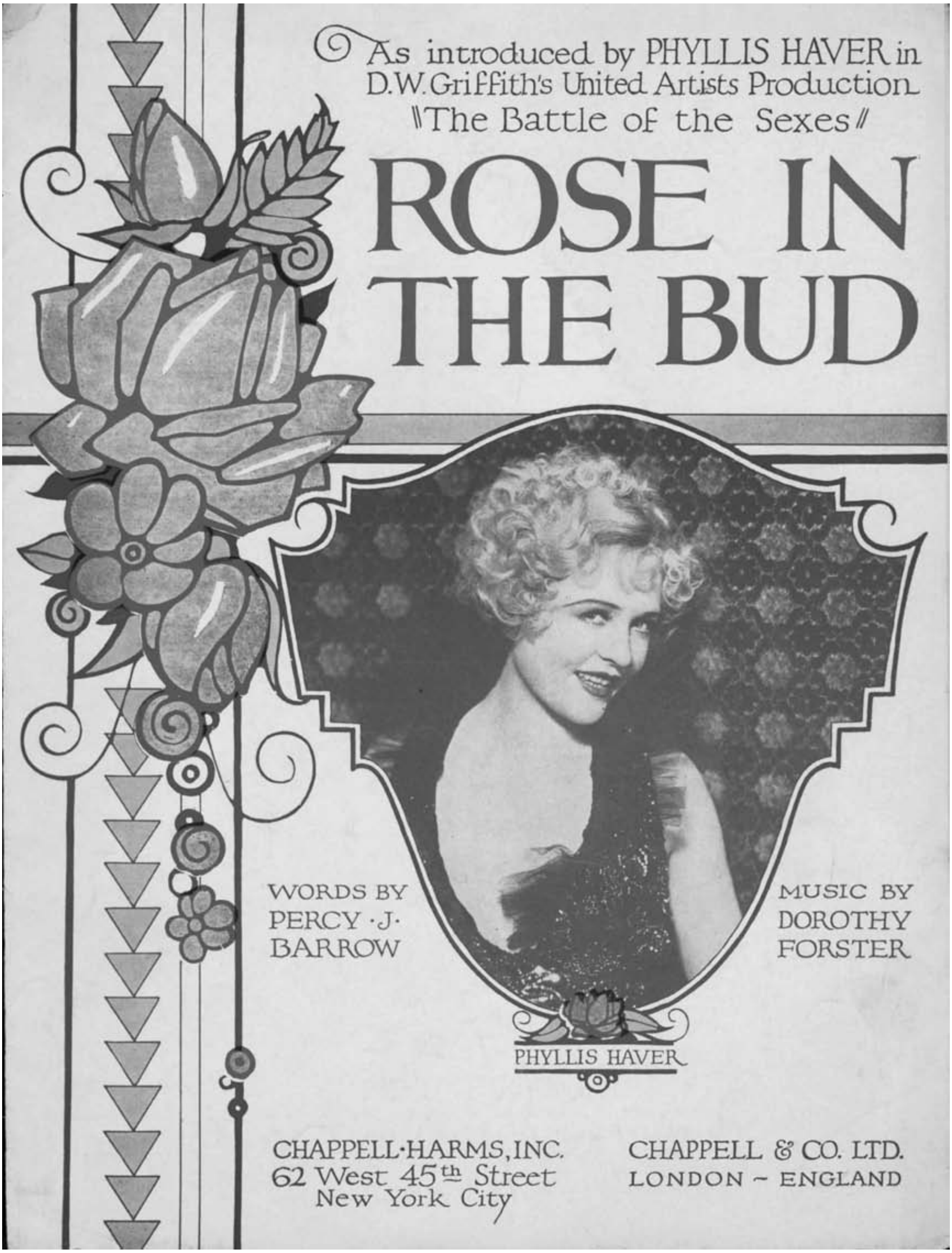
Wanda Hawley (1895–1963) starred in Cecil B. DeMille's *Old Wives for New* (1918) and *The Affairs of Anatol* (1921), and was featured in two sheik films, *Burning Sands* (1922) and *The Desert Sheik* (1924). She made over seventy films in the silent era.

The Gypsy Trail is a 1918 film with the song "The Gypsy Trail" by Rudyard Kipling (words) and Tod B. Galloway (music). The sheet music for the song (Philadelphia: Theodore Presser) is actually featured in the film: Hawley's face materializes on the song sheet held by her sweetheart (Bryant Washburn). Hawley plays a romantic who has to be abducted romantically before she will fall in love.

"Moments or Jewels of Memory" is a 1919 song by Charles Kuhn, Jeff Branen and Robert Kuhn. The sheet music (New York: Joe Morris) features a portrait of Hawley, "Paramount star," inside a drawing of a pocket watch. The narrator of the song remembers happy moments of childhood and old age, "but the moments I spent with you, dear, are my jewels of memory."

"Baby Love" is a 1920 song by Jeff Branen (words) and Jack Tenney (music). The sheet music (New York: Gabriel Music) says the song is dedicated to Wanda Hawley, and it features her portrait.

Burning Sands, a 1922 Paramount film, includes the song "Burning Sands" by D. Onivas. Hawley is in love with an Englishman (Milton Sills) living in the desert who becomes involved in the struggle of a sheik. The sheet music (New York:


As introduced by PHYLLIS HAVER in
D.W. Griffith's United Artists Production
"The Battle of the Sexes"
ROSE IN THE BUD
WORDS BY
PERCY · J · BARROW
MUSIC BY
DOROTHY FORSTER
PHYLLIS HAVER
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LONDON ~ ENGLAND

Phyllis Haver: sheet music for *The Battle of the Sexes*

Richmond-Robbins) says the song is the answer to *The Sheik* and it pictures Hawley and Sills embracing. The song is about a desert maid who dreams about an Arab chieftain who waits for her "across the burning sands."

"Wanda Fox Trot," a 1922 fox trot dedicated to Hawley, features her photo on the sheet-music cover.

Stop Flirting, a 1925 Christie/PDC film, includes the song "Stop Flirting" by Henry Sloane (words) and Russell Tarbox (music). Hawley and John T. Murray are on their honeymoon when she discovers he has been flirting with other women; she decides to teach him a lesson by doing the same. The sheet music (New York: Breau and Tobias) says it is "the theme song in the Al Christie big feature comedy *Stop Flirting*," and it features a photo of Hawley winking at Murray.

Brigitte Helm

Brigitte Helm (1908–1996) is best known for her double role in Fritz Lang's *Metropolis*, playing an innocent girl and the sexy robot modeled on her. She was only eighteen when the role made her an international star. Her later career was destroyed by the Nazis who accused her of "race defilement" for marrying a Jew.

Metropolis, the 1926 German film distributed in the United States by Paramount, has a music score by Ferde Grofé. The sheet music (New York: Robbins) pictures the city in the film. The film was rereleased in 1984 with a new score by Giorgio Moroder and new sheet music picturing Helm as the robot and with songs by Moroder, Pete Bellotte and Billy Squire.

The Wonderful Lie of Nina Petrovna, a 1929 UFA German film (original title*: Die Wunderbare Lüge der Nina Petrowna*), was distributed in England with the song "Nina" by Herbert James (words) and Cecil Rayners (music). Helm plays Nina, the mistress of a Russian general, who leaves him for a lieutenant and sacrifices herself with a "wonderful lie." The sheet music (London: Bosworth) pictures Helm in a glamorous gown.

Jean Hersholt

Jean Hersholt (1886–1956), who was born in Denmark and began his film career in Germany, had tiny roles when he began his Hollywood career in 1915. He became famous in the 1920s with his roles in Rex Ingrams's *The Four Horsemen of the Apocalypse* (1921), Erich von Stroheim's *Greed* (1924) and Ernst Lubitsch's *The Student Prince of Old Heidelberg* (1927). He is best known today for his roles in sound films playing kindly doctors like Dr. Christian.

The Four Horsemen of the Apocalypse, a 1921 Metro film, includes five songs. Hersholt plays Professor Von Hartrott, a German relative of Rudolph Valentino. The sheet music for the songs (New York: Photo Play Music) features a color painting of the four horsemen and different scenes from the film in variant editions. See Valentino entry for more details.

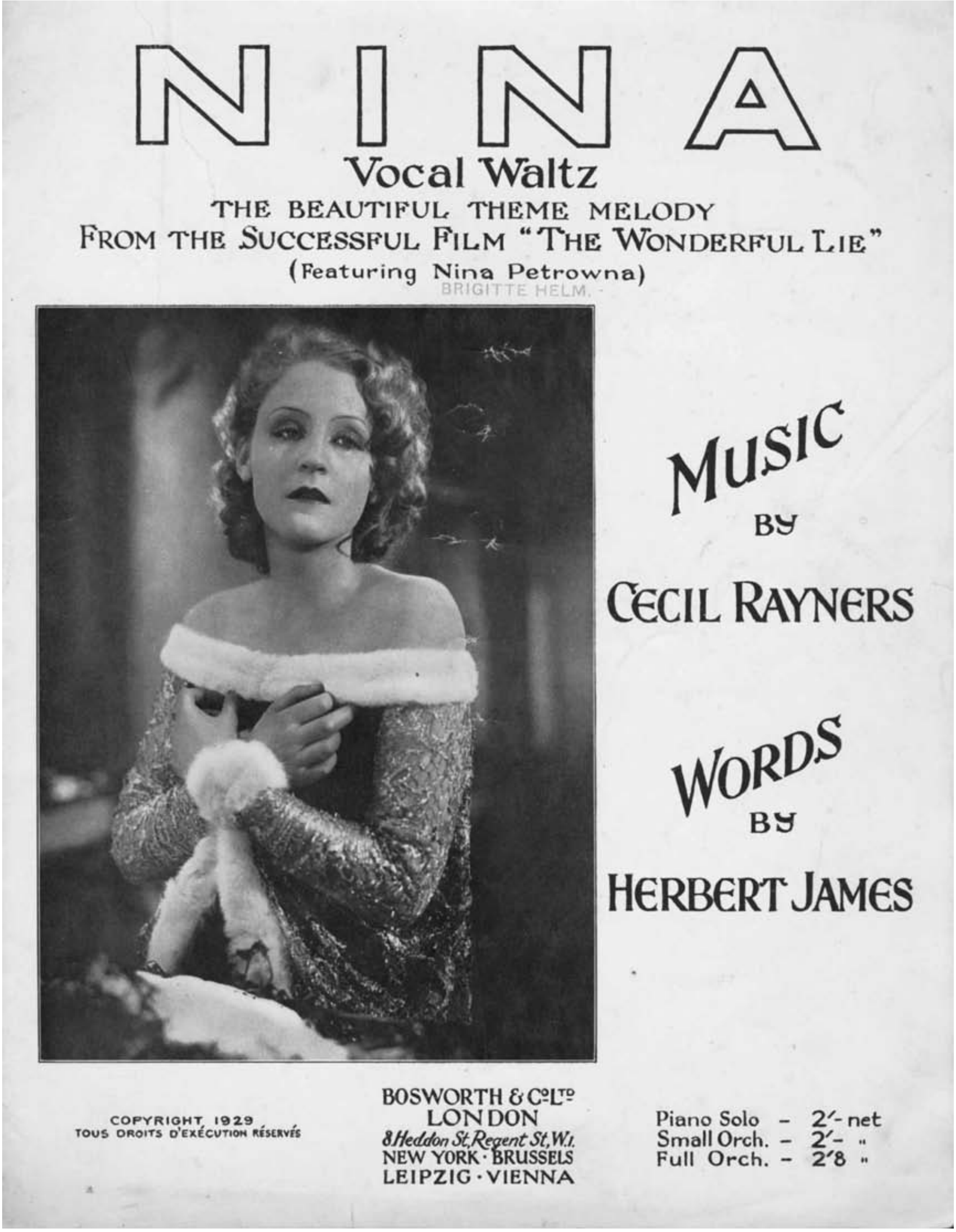
My Old Dutch, a 1926 Universal-Jewel film, includes the song "My Old Dutch" by Albert Chevalier and Charles Ingle. In the film, May McAvoy is a London costermonger who inherits a fortune and raises her son to be a gentleman. The sheet music (New York: Pioneer) says this is "a new edition of the famous character love song revived and rearranged in conjunction with the presentation by Carl Laemmle of the feature photoplay *My Old Dutch* starring May McAvoy, Pat O'Malley, Cullen Landis and Jean Hersholt," and it pictures McAvoy and the other actors.

The Battle of the Sexes, a 1928 D. W. Griffith film, includes the song "Just a Sweetheart" by Joseph Pasternak, Nat Shilkret and Dave Dreyer. Hersholt plays a husband enticed away from wife Belle Bennett by sexy gold digger June Haver. The sheet music pictures Hersholt and Bennett holding hands. The songs says, "You are just a sweetheart." The film is silent with a music soundtrack.

Robert Hichens

Writer Robert Hichens (1864–1950) was popular with film producers in the silent era. *The Garden of Allah* was filmed in 1916 with Helen Ware and in 1927 with Helen Terry. *Bella Donna* was filmed in 1915 with Pauline Frederick and in 1923 with Pola Negri. *Barbary Sheep* was filmed in 1917 with Elsie Ferguson, *Snake-bite* was filmed in 1925 as *The Lady Who Lied*, with Virginia Valli, and *The Voice from the Minaret* was filmed in 1923 with Norma Talmadge.

The Garden of Allah, a 1916 Selig film, includes the song "The Garden of Allah" by George A. Little, Billy Baskette and Leon Flatow. The sheet music (New York: Leo Feist) says it is "the official song of *The Garden of Allah*, a novel by Robert Hichens" and it features scenes from the film. In the film, Helen Ware marries Thomas Santschi



NINA

Vocal Waltz

THE BEAUTIFUL THEME MELODY

FROM THE SUCCESSFUL FILM "THE WONDERFUL LIE"

(Featuring Nina Petrowna)

BRIGITTE HELM. -

MUSIC BY CECIL RAYNERS

WORDS BY HERBERT JAMES

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Brigitte Helm: sheet music for *The Wonderful Lie of Nina Petrovna*

in the Garden of Allah. When she discovers he is a priest, she persuades him to return to his monastery while she raises their son alone. The song is about a man dreaming about his Egyptian sweetheart in the Garden of Allah.

Bella Donna, a 1923 Paramount film based on novel by Hichens, includes the song "Bella Donna (Beautiful Lady)" by Harry B. Smith and Arthur M. Brilant (words) and Ted Snyder (music). In the film, Pola Negri is persuaded by a lover to poison her husband. The sheet music (New York: Waterson, Berlin and Snyder; London: Feldman) says the song was "inspired by Pola Negri in her first American motion picture, George Fitzmaurice's *Bella Donna*," and it features her photo.

The Garden of Allah, the 1927 MGM film, includes the song "Only God and I Know What Is in My Heart." In this second silent version of Hichen's novel, Alice Terry marries a man who turns out to be a priest so she has to raise their son on her own. This is a lost film.

Johnny Hines

Johnny Hines (1895–1970) made over seventy movies in the silent era, starting in 1914 with Vitagraph. He played Torchy in twenty-two short films made for Mastadon from 1920 to 1922. He directed himself in the features *Little Johnny Jones* (1923) and *Home Made* (1927).

All Aboard, a 1927 First National film, includes the song "All Aboard" by Herbert Crooker (words) and John M. Hagen (music). Hines gets a job as a guide for a tourist group in Egypt and falls in love with Edna Murphy whom he has to rescue from desert bandits. The sheet music (New York: Alfred) pictures Hines with Murphy.

Gerda Holmes

Gerda Holmes (1885–1965) played Maid Marian in *Robin Hood* (1913) and the queen in *The Gilded Cage* (1916). She made over fifty films in the 1910s for Mutual, Essanay, World, Thanhouser, Paragon, Equitable and United Photo Plays, and then quit the movies.

The Victory of Virtue, a 1915 United Photo Plays/Exclusive Pictures film, includes the song "Penelope" by Richard F. Carroll (words) and Bert Howard (music). The sheet music (New York: Jerome H. Remick)" says this "passion poem" was "introduced in the great photo-play *The Victory of Virtue*" and it pictures Holmes gripping a flower in her teeth. She plays a woman named Penelope who is enticed to a man's apartment and then plied with drink while he attempts to seduce her. She has a dream in which the spirits of virtue and of evil take her on an allegorical journey through the cardinal sins. The song is about how much a man loves Penelope and how they will be together forever.

Helen Holmes

Helen Holmes (1892–1950) was associated with railroad serials for most of her career. She performed her own stunts and became almost as popular as Pearl White through her performances in the first forty-eight episodes of Kalem's *The Hazards of Helen* (1914). Her other railroad serials, made with husband J. P. McGowan, include *The Girl and the Game* (1915), *Lass of the Lumberlands* (1916) and *The Railroad Raiders* (1917).

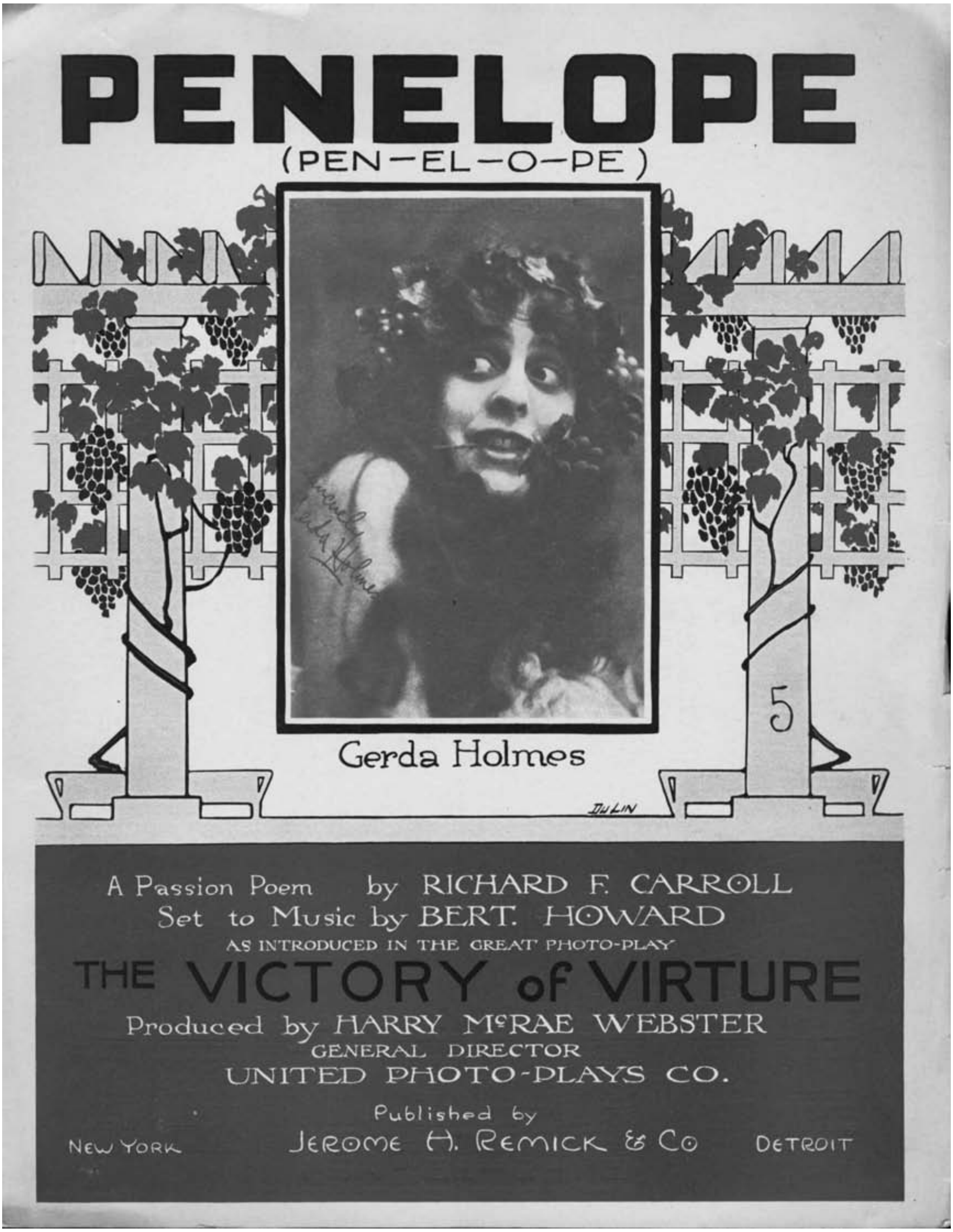
The Girl and the Game, a 1915 Signal serial, includes the song "The Girl and the Game" by Dave Radford and George Whiting. This was the first of the railroad serials Holmes made with her director husband J. P. McGowan after they left Kalem. The sheet music (New York: Cadillac Music) says the song was "suggested by the great railroad serial photo play" and it features a painting of a speeding train with Holmes leaping onto it from a car.

The Fatal Fortune, a 1919 SLK serial, includes the song "Pretty Helen" by Walter R. Hall and William A Sullivan. Holmes plays a reporter whose hermit father has left a map for the treasure on Devil's Isle but she has to battle the Faceless Terror for it. She is pictured on the song sheet.

Jack Holt

Jack Holt (1888–1951) is best known for his roles in silent screen adaptations of Zane Grey novels, including *The Thundering Herd* (1925), *The Light of Western Stars* (1925) and *The Vanishing Pioneer* (1928). He starred opposite Mary Pickford in *The Little American* (1918).

The Woman Thou Gavest Me, a 1919 Famous Players–Lasky/Paramount-Artcraft film, includes the song "The Woman Thou Gavest Me" by Al Piantadosi. Holt plays a dissolute lord who marries Katherine McDonald and then humiliates her. The sheet music (New York: Al Piantadosi) pictures Holt and MacDonald. The song says, "She



PENELOPE
(PEN-EL-O-PE)

Gerda Holmes

5

DULIN

A Passion Poem by RICHARD F. CARROLL
Set to Music by BERT. HOWARD
AS INTRODUCED IN THE GREAT PHOTO-PLAY
THE VICTORY of VIRTURE
Produced by HARRY McRAE WEBSTER
GENERAL DIRECTOR
UNITED PHOTO-PLAYS CO.
Published by
NEW YORK JEROME H. REMICK & CO DETROIT

Gerda Holmes: sheet music for *The Victory of Virtue*

meant no wrong, she went along / On the path that leads astray / He was to blame.”

Hollywood, a 1923 Paramount film, includes the song “Hollywood” by Aubrey Stauffer. Holt is seen in the film and cited in the song. A woman says she is going to Hollywood where she knows she can make good in the movies and meet Jack Holt.

The Light of Western Stars, a 1925 Paramount film based on a Zane Grey novel, includes the song “The Light of Western Stars” by Clark Lewis and Reed Stampa. In the film, Holt agrees to helps Billie Dove solve her problems. The sheet music (London: Worton David) pictures Holt with Dove.

Submarine, a 1928 Columbia film directed by Frank Capra, includes the song “Pals, Just Pals” by Dave Dreyer and Herman Ruby. Holt plays a deep-sea diver who has to rescue friend Ralph Graves from the bottom of the sea though Graves is having an affair with his wife. The sheet music (New York: Irving Berlin) says it is the “theme song of *Submarine*, a Columbia picture featuring Jack Holt, Dorothy Revier and Ralph Graves,” and it pictures Holt and Graves.

Aida Horton

Vitagraph child star Aida Horton (1912–1983) acted in eleven films between 1917 and 1920, mostly for Vitagraph, and then disappeared from the screen. Her films include *The Desired Woman, The Mating* and *The Heart of a Gypsy*.

“We Want Our Daddy Dear, Back Home (Hello Central, Give Me France)” is a 1918 song by James M. Reilly (words) and Marry De Costa (music). The sheet music (New York: Witmark) pictures “Aida Horton, Greater Vitagraph star” in a nightgown, talking on the telephone. The song is about a girl trying to phone her soldier father in France to tell him he has a baby son.

“Please Mr. Blacksmith Listen!” is a 1918 song by Lou Spero (words) and S. Walter James (music). The sheet music (New York: Stern) shows Horton with blacksmith Arthur Donaldson in front of his shop. She has a toy gun and toy horse and is asking him to shoe her horse so she can go off to war to find her big brother who is missing in action. They are identified as Vitagraph stars.

Rupert Hughes

Writer Rupert Hughes (1872–1956) was extremely popular with film producers in the silent era when over forty of his stories and novels were made into films. He also directed films, including the 1923 version of his famous novel *Souls for Sale*.

The Cup of Fury, a 1920 Eminent Authors/Goldwyn film, includes the song “The Cup of Fury” by Annelu Burns and Madelyn Sheppard. The sheet music (New York: McCarthy and Fisher) says the song was “suggested by the Goldwyn picture presented by Samuel Goldwyn and Rex Beach entitled *The Cup of Fury* by Rupert Hughes,” and it pictures the book cover and Hughes. Helene Chadwick plays a German emigrant working in a World War I shipyard who foils a German attempt at sabotage. Rex Beach directed. This was the first production of Eminent Authors’ Pictures, a company formed to produce films by famous authors. The song says you can drink from the cup of fury or the cup of love, but that the love cup is better.

The Unpardonable Sin, a 1919 Harry Garson film, includes the song “The Unpardonable Sin” by Arthur J. Lamb (words) and Frederick V. Bowers (music). Blanche Sweet has a double role sisters in this film about German brutality in Belgium during World War I. The sheet music (New York: Bowers) says, “This song is founded on the serial story in the *Red Book Magazine* [by Rupert Hughes].” The “unpardonable sin” is a woman loving a man who leaves her.

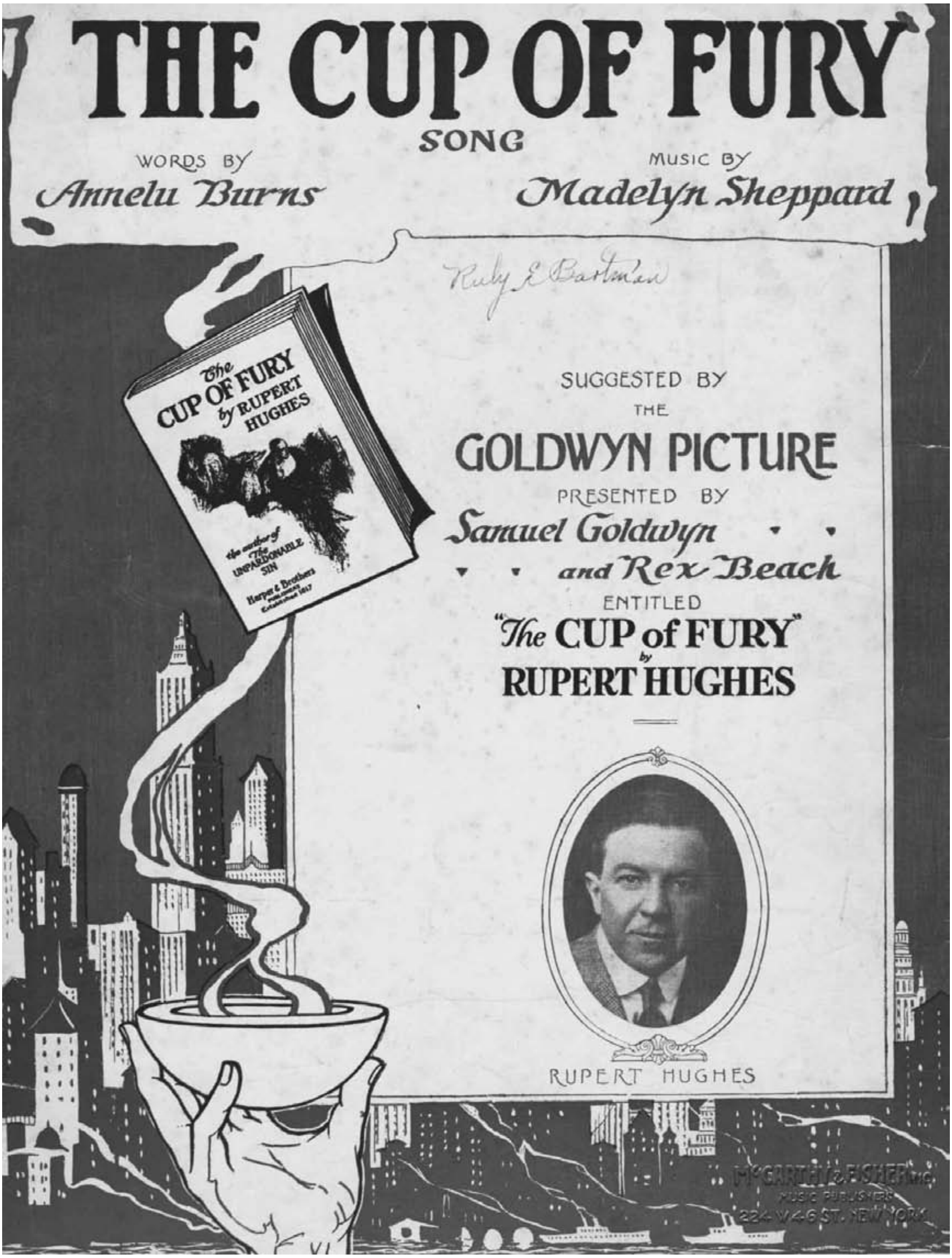
Gladys Hulette

Gladys Hulette (1896–1991) began her career starring in *Hiawatha* in 1909 for Imp and *Alice in Wonderland* in 1910 for Edison. She made over sixty silent films, including notable performances in *Tol’able David* (1921) and *The Iron Horse* (1924).

Prudence the Pirate, a 1916 film, includes the song “Prudence” by Ernst Luz. Hulette plays Prudence, a headstrong young woman who fulfils a fantasy by renting a ship and becoming a make-believe pirate; her first act of piracy is kidnapping her boyfriend. The sheet music (New York: Photoplay Music) says the song was “introduced in the Thanhouser photo-play classic *Prudence the Pirate* starring Gladys Hulette,” and it pictures Hulette in pirate costume.

Ola Humphrey

Ola Humphrey (a.k.a. Princess Hassan) was primarily a stage actress but she made three films. She was best known for her imaginative memoir


THE CUP OF FURY
SONG
WORDS BY
Annelu Burns
MUSIC BY
Madelyn Sheppard
Ruby E Bartman
The CUP OF FURY by RUPERT HUGHES
the author of The UNPARDONABLE SIN
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Rupert Hughes: sheet music for *The Cup of Fury*

about her marriage to an Egyptian prince. It was made into a serial in 1916 in which she more or less played herself.

Under the Crescent, a 1915 Universal serial, includes the song "Under the Crescent" by Nell Shipman (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) says the song is "dedicated to Her Serene Highness Princess Ibrahim Hassan appearing in the serial photodrama *Under the Crescent* produced by Universal Film Mfg. Co. Founded on the book and photo drama." This six-part romantic serial was supposedly a portrayal of what happened to Humphrey during her life as an Egyptian Princess when she was married to Prince Hassan. In fact the adventures were mostly dreamed up by scriptwriter Nell Shipman who says she put Humphrey "through a series of nerve-shattering adventures ... with intrigue, poison, passion, dancing hours and most everything Universal's set department and wardrobe might devise."

Irene Hunt

Irene Hunt (1892–1988) began her film career in 1911 with *Kentucky Foes* and ended it in 1928 with *The Phantom of the Forest.* Her other 120 films include *Hearts Aflame* (1923), *The Foolish Virgin* (1924) and *Abraham Lincoln* (1924) as Lincoln's mother Nancy Hanks Lincoln.

Forget-Me-Not, a 1922 Metro film, includes the song "A Million Hearts Are Calling Forget Me Not" by Billy Baskette and Ernest Luz. The story revolves around a mother (Irene Hunt) who gives her daughter (Bessie Love) to an orphanage and fifteen years later adopts a boy from the orphanage. Love becomes a violinist and plays at the boy's wedding. The sheet music (New York: Marks) pictures Hunt and William Machin who plays Love's father. W. S. Van Dyke directed.

Frank Hurley

Australian cinematographer Frank Hurley (1885–1962) began his career by traveling with the Shackleton expedition to the South Pole in 1910 to make the documentary known as *In the Grip of Polar Ice* in Australia and *South—Ernest Shackleton and the Endurance Expedition* in the United States. His documentary about Papua New Guinea, *Pearls and Savages,* was equally successful. He made fiction films in a similar mode, including *Jungle Woman* and *Hound of the Deep*.

Pearls and Savages, a 1921 Australian Stoll-Hurley film, includes the song "Pearls and Savages." Hurley produced, directed and filmed this documentary about life in Papua New Guinea, including aerial and undersea photography. He screened it on lecture tours during which he sold souvenirs like this sheet music.

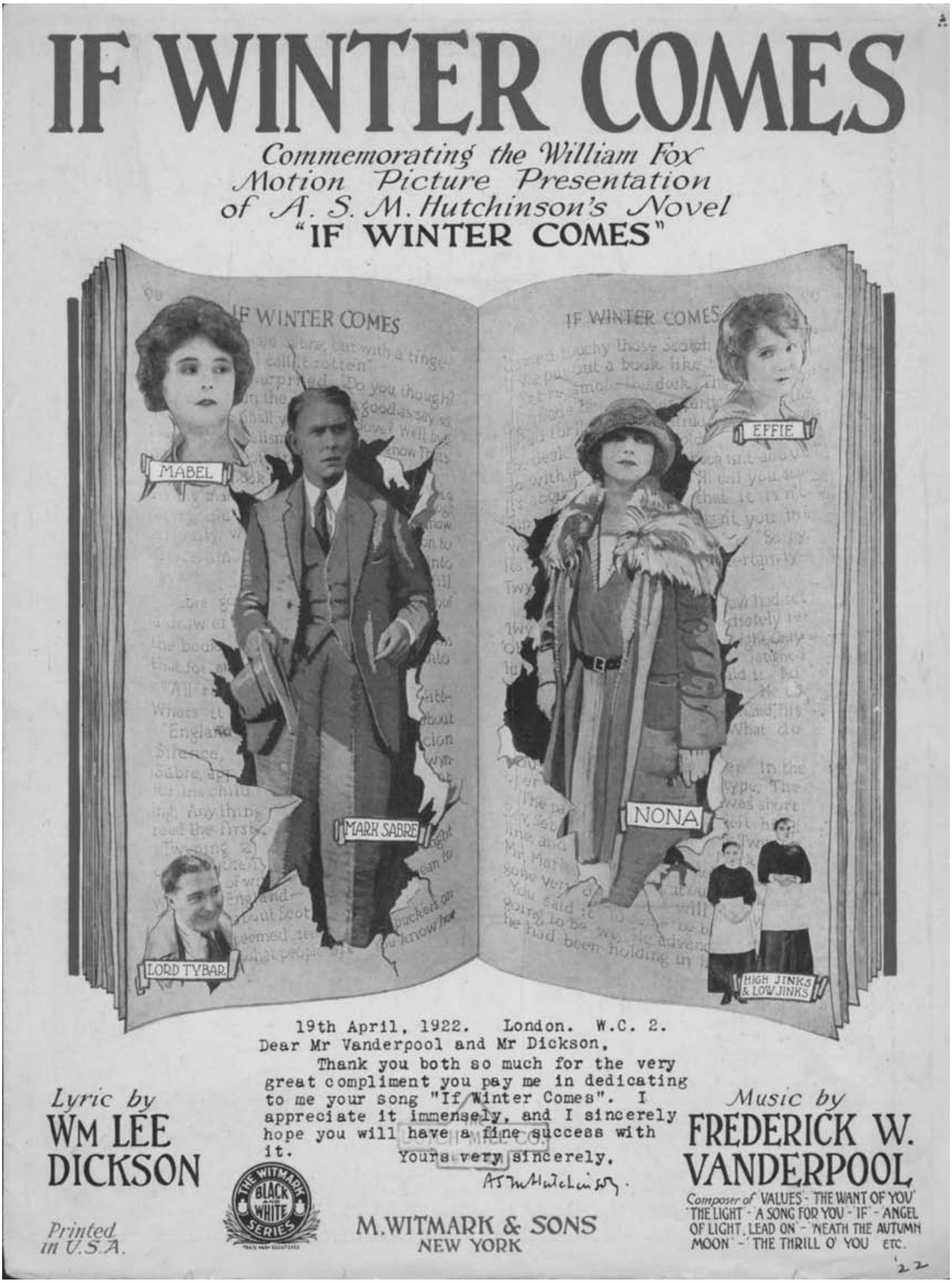
A. S. M. Hutchinson

British novelist A. S. M Hutchinson (1880–1971) won world fame in 1922 with his novel *If Winter Comes* which was filmed and then heavily promoted as being the film version of the book. It was remade as a sound film in 1947 with Walter Pidgeon in the leading role of Mark Sabre. The novel tells the story of Sabre's complicated life in a small English town during the World War I era, including the suicide of an unwed mother and a broken marriage. It was the best-selling book in the United States in 1922.

If Winter Comes, the 1923 Fox film, includes two songs titled "If Winter Comes." The sheet music for the American song by William Lee Dickson (words) and Frederick W. Vanderpool (music) says the song is "commemorating the William Fox motion picture presentation of A. S. M. Hutchinson's novel *If Winter Comes*." It pictures the book with characters coming out of its pages and includes a thank you to the songwriters from the author. The song says to remember that spring can't be far away if winter comes. The sheet music for the English song "If Winter Comes (Summer Will Come Again)," by Reginald Arkell (words) and H. M. Tennent (music), says the song is "founded on the famous novel and play by permission of the author A. S. M. Hutchinson Esq." and it pictures "Percy Marmont now appearing as Mark Sabre in the Fox film version of the world famous novel." This song says that life is a book we must read but summer will come again despite the snow of winter. The sheet music was even featured in the program booklet when the film premiered in London.

Leila Hyams

Leila Hyams (1905–1977) appeared in a dozen films at the end of the silent era but is best known for her role as Venus in *Freaks* (1932). Her silent pictures include *Alias Jimmy Valentine* (1927) as Valentine's girlfriend and *Land of the Silver Fox* (1928) as Rin Tin Tin's friend.


IF WINTER COMES
Commemorating the William Fox Motion Picture Presentation of A. S. M. Hutchinson's Novel "IF WINTER COMES"
IF WINTER COMES
IF WINTER COMES
MABEL
EFFIE
MARK SABRE
NONA
LORD TYBAR
HIGH JINKS & LOW JINKS
Lyric by WM LEE DICKSON
Music by FREDERICK W. VANDERPOOL
Composer of 'VALUES' - 'THE WANT OF YOU' 'THE LIGHT' - 'A SONG FOR YOU' - 'IF' - 'ANGEL OF LIGHT, LEAD ON' - 'NEATH THE AUTUMN MOON' - 'THE THRILL O' YOU' ETC.
THE WITMARK BLACK AND WHITE SERIES
M. WITMARK & SONS NEW YORK
Printed in U.S.A.
'22

19th April, 1922. London. W.C. 2.
Dear Mr Vanderpool and Mr Dickson,

Thank you both so much for the very great compliment you pay me in dedicating to me your song "If Winter Comes". I appreciate it immensely, and I sincerely hope you will have a fine success with it.

Yours very sincerely,
ASMHutchinson.

A. S. M. Hutchinson: sheet music for *If Winter Comes*

"That's My Girl" is a 1916 song by Benny Davis (words) and Lou Gold (music). The sheet music (New York: M. Witmark) has a drawing of a man pointing to a glamorous photo of "Leila Hyams, Screen Star." The song tells us that everyone is jealous of him and his girl.

Peggy Hyland

English actress Peggy Hyland (1884–?) had starring roles in *Peg of the Pirates* (1918), *The Honeypot* (1920) and *Forbidden Cargoes* (1925). She ended her filmmaking career in 1925 after making more than forty films.

Bonnie Annie Laurie, a 1918 Fox film, was inspired by the Scottish song "Annie Laurie" about a love affair between members of rival Scottish clans. The film stars Hyland as Annie Laurie in a story about a woman in love with two men during World War I.

Shifting Sands, a 1922 Granville film, includes the song "Shifting Sands" by Victor Dale and Wyn Ewart. In the film, Hyland loves Lewis Willoughby, whose wife has deserted him, but then his wife wants him back. The American sheet music (New York: Song Success) pictures Hyland with Willoughby. The British sheet music (London: Laurence Wright) pictures Hyland on the back cover and a drawing of an Arab and a camel on the front cover.

Thomas Ince

Thomas Ince (1882–1924) was famous as a film director but he also wrote songs to promote his films. He thought his best picture was the pretentious *Civilization* (1916) but audiences and critics preferred his unpretentious William S. Hart movies. He died mysteriously on William Randolph Hearst's yacht.

Aloe Oe: The song "Aloha Oe (Farewell My Love)," written by Queen Liliukelani of Hawaii in 1878, inspired the 1915 film *Aloha Oe*, produced by Ince. The sheet music (New York: Roth) pictures singer Toots Paka. The film tells the story of a man shipwrecked on an island who saves a chief's daughter from being sacrificed. When he returns home and finds his sweetheart married to someone else, he goes to a bar to drown his sorrows and hears the song "Aloha Oe." He remembers his island lover and returns to her. Music published for the film featured the song as arranged by Wedgewood Novell.

Civilization, the 1916 Ince film, includes two songs. The sheet music (New York: Leo Feist) for "Peace Song" by Ince (words) and Victor L. Schertzinger (music) says it is "from Thos. H. Ince's million dollar cinema spectacle *Civilization*" and it pictures Ince surrounded by scenes from the film. The sheet music (New York: Leo Feist) for "Our Own Beloved Land" says it is a "patriotic song arranged to the music of the 'Peace Song' in *Civilization* by V. L. Schertzinger with a broad, swinging refrain that stirs the blood." So much for peace. The film is an allegory about a peace activist who dies and returns with the soul of Jesus Christ.

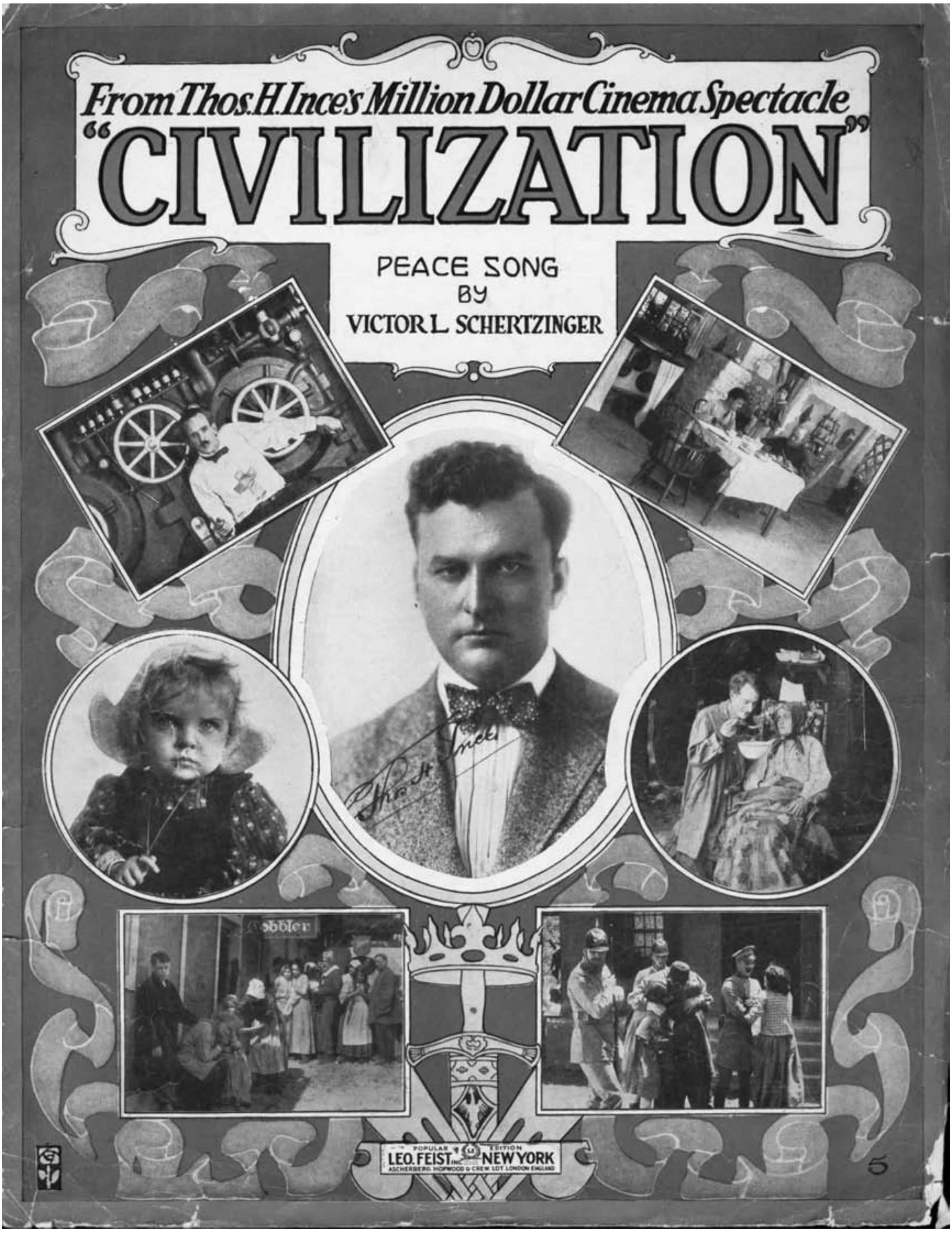
Peggy, a 1916 Triangle film directed by Ince, includes the song "Peggy" by Ince (words) and Victor Schertzinger (music). Billie Burke plays a snobbish New York socialite forced to move to Scotland where she becomes a better person. The sheet music (Inceville: Ince) says the song is dedicated to Burke, and it pictures her. The song was adapted from the score created for the film by Schertzinger and was sung by Burke at the premiere of the film.

The False Faces, a 1919 Ince/Paramount-Artcraft film, includes the song "False Faces" by Edgar Leslie (words) and Pete Wendling (music). The sheet music (Waterson, Berlin and Snyder) says the song was "inspired by the Paramount-Artcraft special picture and dedicated to Thomas H. Ince" who is pictured with stars Mary Anderson and Henry B. Walthall. The movie describes the adventures of a wartime secret agent.

Stepping Out, a 1919 Ince/Paramount film, includes the song "Stepping Out" by Edward Grossman. Enid Bennett plays an ill-treated housewife who starts "stepping out" after she catches husband Niles Welch with another woman. The sheet music (New York: Remick) pictures Bennett and Welch.

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (words) and Joseph H. Santley (music). Ince is one of the producers attending the ball in this mocking ditty about a fancy dance attended by Hollywood's elite. The lyrics say, "Mister Thomas Ince stepped around just like a prince."

Mother o' Mine, a 1921 Ince/Associated Producers film, includes the song "When He Gave Me You, Mother of Mine" by Bob Murphy (words) and Elmore White (music). The sheet music (New York: Remick) says the song is "dedicated to the Thomas H. Ince drama of today, a photodramatic


From Thos. H. Ince's Million Dollar Cinema Spectacle
"CIVILIZATION"
PEACE SONG
BY
VICTOR L. SCHERTZINGER
Thos H Ince
Cobbler
POPULAR EDITION
LEO. FEIST INC. NEW YORK
ASCHERBERG HOPWOOD & CREW LTD LONDON ENGLAND
5

Thomas Ince: sheet music for *Civilization*

rhapsody that will live forever," and it features a drawing of a mother. The film is a about a man falsely accused of a crime, then saved by his mother. The song says mothers are wonderful, a gift from heaven.

Lorna Doone, a 1922 First National-Ince film, includes the song "Lorna Doone" by Arthur A. Penn (words) and Frederick W. Vanderpool (music). Madge Bellamy plays Lorna Doone, the daughter of a countess who was kidnapped as a baby. The sheet music (New York: Witmark) shows Bellamy in period costume and says the song was "suggested by Maurice Tourneur's picturization of *Lorna Doone* produced at the studios of Thos. H. Ince Corporation with Madge Bellamy in the role of Lorna Doone."

The Sunshine Trail, a 1923 Ince/First National film, includes the theme song "The Sunshine Trail" by George Gershwin (music) and Ira Gershwin (words, as "Arthur Francis"). The sheet music (New York: Harms) pictures Douglas McLean returning home with a suitcase. He plays a war hero who returns to his hometown and has problems because people think he's an imposter.

Those Who Dance, a 1924 Ince film, includes the song "I Love to Dance with You" by Jack Bauer, Joseph Mayer and James F. Scott. The sheet music (New York: Jack Bauer) says it is the "theme song of the Thos. H. Ince motion picture production" and it pictures Blanche Sweet.

Albert Jacka

Australian soldier Albert Jacka (1893–1932), who fought at the Battle of Gallipoli, was the first Australian to win the Victoria Cross during World War I. He was the subject of a song created for an Australian documentary about Gallipoli.

A Hero of the Dardanelles, a 1915 Australian documentary film, includes the song "He Was Only a Private, That's All" by W.L. Werden and Evelyn Dell (words) and Frederick E. Gladdish (music). The sheet music (Sydney: Albert) says it is "dedicated to Albert Jacka, V.C., the first Australian to win the VC," and it pictures him standing at attention with bayonet and rifle. The song was performed by Mark Erickson at the Majestic Theater in Melbourne where the film premiered.

Elsie Janis

Elsie Janis (1889–1956) acted in fourteen films in the silent era and composed songs for several of them. She was a highly respected songwriter and collaborated with Jerome Kern, Edmund Goulding and other major figures. She was also popular on Broadway

A Regular Girl, a 1919 Selznick film, includes the song "A Regular Girl" by Bert Kalmar and Harry Ruby (words) and Elsie Janis (music). Janis plays a society woman who volunteers as a nurse in World War I and helps returning soldiers find work after the war. The sheet music (New York: Waterson, Berlin and Snyder) says the song is "dedicated to Elsie Janis," and it features her photo.

Emil Jannings

Emil Jannings (1884–1950) was considered the greatest actor of the silent cinema for his German films of the 1920s directed by Murnau, Lubitsch, Pabst, Leni and DuPont. He won the first Academy Award for Best Actor for two films*, The Way of All Flesh* and *The Last Command*. Unfortunately he later became the favorite male star of the Nazis and his reputation suffered a steep decline

Fortune's Fool, a 1923 German film (original title: *Alles für Geld*) distributed in America in 1928 by Lubin with song "Fortune's Fool" by Frank Padwa and Irving Mills. Jannings plays an uncouth butcher made rich by World War I who persuades a penniless aristocrat to marry him. The sheet music (New York: Mills) pictures Jannings. Reinhold Schunzel directed. The film was not released in America until 1928.

Isabel Jeans

English actress Isabel Jeans (1891–1985) was Ivor Novello's co-star in his *Rat* films and had leading roles in Alfred Hitchcock's *Downhill* (1927) and *Easy Virtue* (1928).

Power Over Men, a 1929 Paramount film with song "That's All Love Means to You" by Norton Greenop (music) and Pat K. Heale (words). Jeans plays a diplomat's wife having an affair with Jameson Thomas. When her husband is murdered by a spy, she takes the blame as she thinks her lover did it. The sheet music shows Jeans with Thomas.

William Jefferson

William Jefferson (1875–1946), the son of the famous 19th century actor Joseph Jefferson, worked in the movies from 1913 to 1919 including starring opposite Clara Kimball Young in *Camille* (1915) His career ended with the 1919 sexploitation movie *Wild Oats*.

Wild Oats, a 1919 Samuel Cummings/Social Hygienic Films of America film with song "Wild Oats" by Jeff Branen (words) and Ed O'Keefe (music). The sheet music (New York: Morris) pictures Jefferson with Emily Merceau. This is an early example of an sexploitation film disguised as a sex education movie. An older doctor arranges for nurses to impersonate prostitutes to show a young man that brothels are dangerous as they spread syphilis. The film was re-released in 1920 as *Some Wild Oats*.

Jane Jennings

Vitagraph actress Jane Jennings, a favorite "mother actress" for sheet music publishers in the late 1910s, acted in thirty movies including *The Lion and the Mouse* (1919) and *The Little French Girl* (1925).

"Goodbye, Mother Machree," a 1918 song by J. Keirn Brennan (words) and Ernest R Ball (music). The sheet music (New York: Witmark) pictures "Mrs. Jane Jennings and Walter McGrail, Vitagraph stars." She is seated on an armchair while he says goodbye. The soldier narrator of the song says goodbye to his mother and asks her not to grieve as he will come back.

"That Wonderful Mother of Mine," a 1918 song by Clyde Hager and Walter Goodwin. The sheet music (New York: M. Witmark) pictures "Mrs. Jane Jennings, Vitagraph star" sitting in an armchair reading a book. The song is a hymn of praise to "that wonderful mother of mine."

"I Love You Just the Same, Sweet Adeline," a 1919 song by Clarence Gaskill and Harry Armstrong. The sheet music pictures Vitagraph stars Jane Jennings and Charles Kent as an elderly couple remembering the past with Agnes Ayres and Frank Kingsley as their younger selves.

Eulalie Jensen

Eulalie Jensen (1884–1952) began her film career with Vitagraph in 1914 and continued with the studio until 1920 acting in over fifty of its film including *The Tarantula* (1916) and *The Spark Divine* (1919). Her other silent features included *Uncle Tom's Cabin* and *Mother Machree*.

"Your Country Needs You Now," a 1917 song by Al Dubin (words) and Rennie Cormack and Geo. B. McConnell (music). The sheet music (New York: M. Witmark) features a photo of a "trio of Vitagraph stars" with Jensen and Harry Morey standing and Mary Maurice seated. The song says sweethearts and mothers want you to keep your vow and volunteer because "your country needs you, now."

Jerry the Tyke

Jerry (1925–1927) was a mischievous Welsh animated cartoon dog created for a Pathé series directed by Bert Bilby and Sid Griffiths, Britain's answer to America's Felix the Cat. He was adopted as mascot by the Welsh Animation Group following the Welsh Archive's discovery that all forty of the his films had survived at Pathé's old UK headquarters. Many of them have now been screened at the Pordenone Silent Film Festival.

Jerry, a 1926 Pathé film with song "Jerry, the Troublesome Tyke" by Robert Hargreaves and S. J. Damerelle. The sheet music (London: Feldman) features a scene from the animated cartoon directed by Bert Bilby and Sid Griffiths.

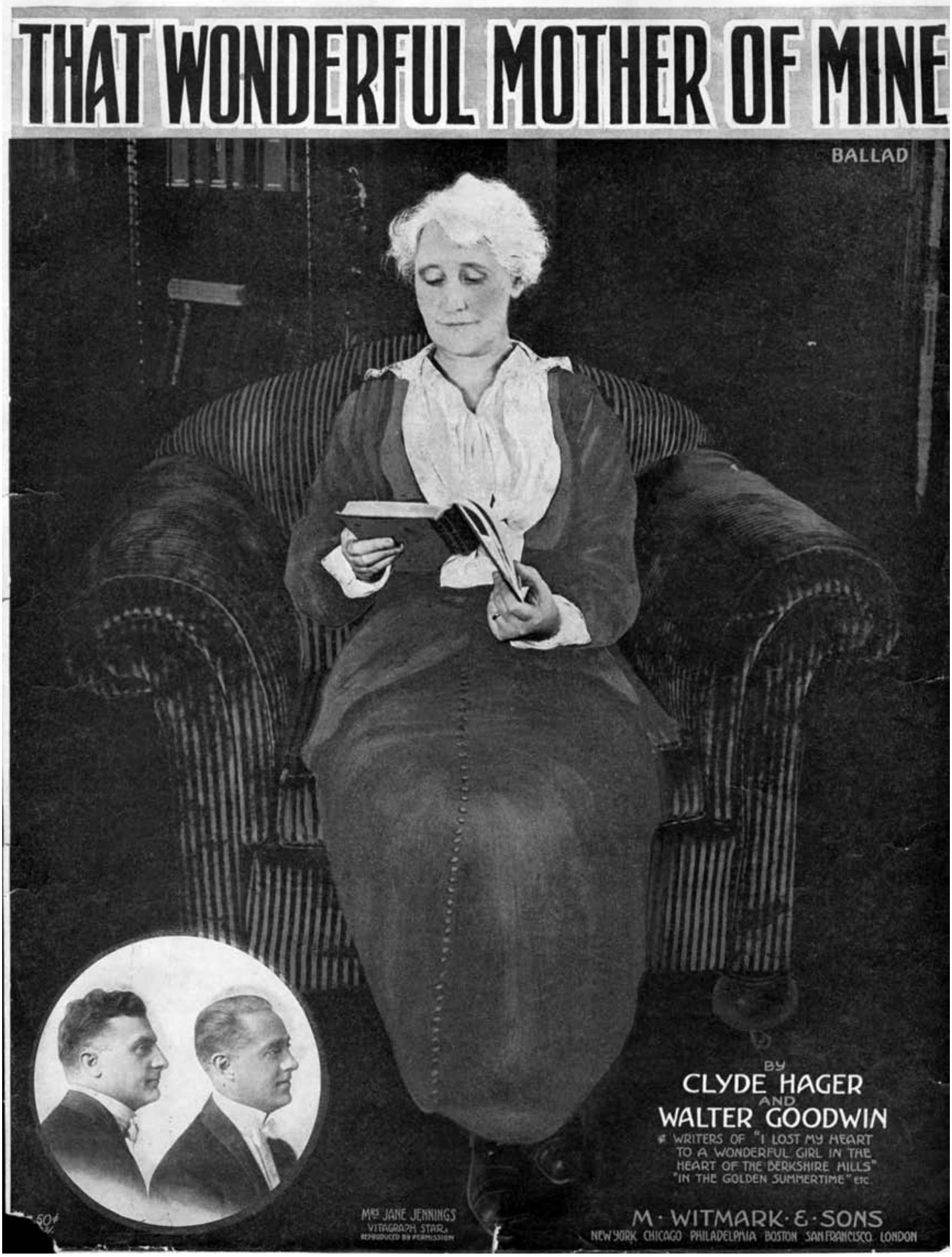
Martin and Osa Johnson

Martin (1884–1937) and Osa (1894–1953) Johnson were famous documentary filmmakers in the silent era photographing exotic lands and wild animals from the South Seas to Africa. Their first film was *Among the Cannibals of the South Pacific* (1918) and *Simba* (1928) was the most popular. Osa tells their story in her autobiography *I Married Adventure*.

Simba, the King of Beasts: A Saga of the Africa Veldt, a 1928 Martin Johnson African Expedition documentary with "Song of Safari" by Sam Stept (words and music). The sheet music (New York: Stept) says it is "respectfully dedicated to Mr. and Mrs. Martin Johnson" and pictures them in front of a drawing of an African landscape. The film shows the life of wild animals in Africa filmed by the Johnsons, especially the lion Simba. There is a music soundtrack but no dialogue.

Romuald Joubé

French actor Romuald Joubé (1876–1959) began his film career in 1910 playing Shylock in a French version of *The Merchant of Venice*. His later


THAT WONDERFUL MOTHER OF MINE
BALLAD
BY
CLYDE HAGER
AND
WALTER GOODWIN
WRITERS OF "I LOST MY HEART TO A WONDERFUL GIRL IN THE HEART OF THE BERKSHIRE HILLS" "IN THE GOLDEN SUMMERTIME" ETC.
MRS JANE JENNINGS
VITAGRAPH STAR
REPRODUCED BY PERMISSION
M · WITMARK · & · SONS
NEW YORK CHICAGO PHILADELPHIA BOSTON SAN FRANCISCO LONDON
50¢

Jane Jennings: sheet music for "That Wonderful Mother of Mine"

films include Abel Gance's *J'Accuse* (1921) and Raymond Bernard's *Le Miracle des Loups* (1924).

Isle of Zorda, a 1921 French film (original title: *Mathias Sandorf*) distributed in America by Pathé with song "Isle of Zorda" by Milt Hagen and Herb Crooker (words) and Victor Nurnberg (music). The sheet music (New York: Caine) pictures a dancing girl. The film, based on Jules Verne's novel *Mathias Sandorf*, stars Joubé as Mathias, an Hungarian nobleman trying to free his country form Austria. Henri Fescourt directed.

Leatrice Joy

Leatrice Joy (1893–1985) became an important star in the 1920s with memorable performances in Cecil B. DeMille's films, including *Manslaughter* (1922), *The Ten Commandments* (1923) and *The Blue Danube* (1928). She quit the movies when sound arrived.

The Ten Commandments, a 1923 Paramount film, includes the song "Love's Old Sweet Song (Just a Song at Twilight)." The sheet music (New York: Richmond-Robbins) says it is the love theme of the film and pictures Joy as Mary Leigh and Richard Dix as John McTavish. Leigh plays a woman loved by both McTavish brothers but chooses the wrong one.

Changing Husbands, a 1924 Famous Players/Paramount film, includes the song "The West, a Nest and You" by Larry Yoell (words) and Bill Hill (music). Joy has a double role as two look-alike actresses who switch lives and husbands. The sheet music (London: Albert) pictures her and her husband with a baby.

The Wedding Song, a 1926 Cinema Corporation of America film directed by Cecil B. DeMille with "The Wedding Song" by Gene Rich and Val Clifford. Joy plays a swindler who marries Robert Ames to obtain access to his pearl collection. The sheet music (London: Worton David) pictures Joy with Ames.

The Blue Danube, a 1928 DeMille/Pathé film, includes the song "Moonlight on the Danube" by Byron Gay. Joy plays an Austrian girl in love with a poor aristocrat (Nils Asther) who gets tricked into marrying a hunchback. The sheet music (San Francisco: Villa Morét) says it is the "featured theme of *The Blue Danube* produced by DeMille Picture Corp. starring Leatrice Joy" and pictures Joy and Asther.

Alice Joyce

Alice Joyce (1890–1955) began her film career at Kalem and was its major star until it ceased operations. She then moved on to Vitagraph where she was very popular with song publishers. Her later films included Henry King's *Stella Dallas* (1925), Herbert Brenon's *Dancing Mothers* (1926) and James Cruze's *Mannequin* (1926).

"My Moving Picture Girl," a 1915 song by C. L. Tucker The sheet music features a photo of Joyce as "The Kalem Girl" The song describes a fanatic film fan who knows the names of all the studios and has to go to a movie every night.

"Don't Worry, Dearie," a 1917 song by Bert Fitzgibbon (words) and George Lyons (music). The sheet music (New York: Witmark) pictures a Joyce holding Evart Overton (he's in Army uniform) and identifies them as "Greater Vitagraph stars." The soldier-narrator of the song tells his sweetheart not to worry as he will return.

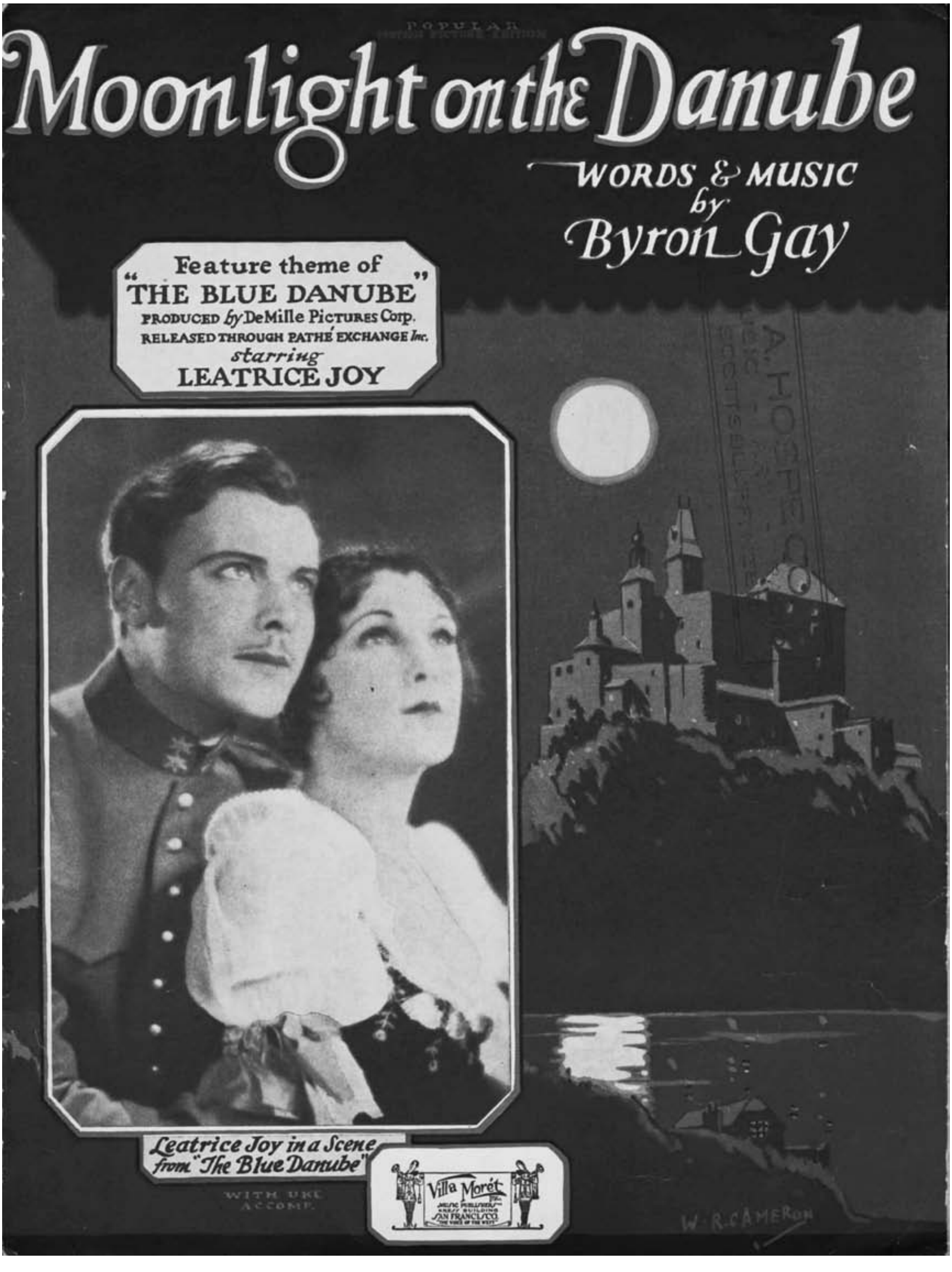
"She's Back Among the Pots and Pans Again," a 1917 song by William Jerome and Bert Hanlon (words) and Seymour Furth (music). A kitchen maid wants to be a movie star after seeing Alice Joyce and J. Warren Kerrigan in films. After being kidnapped by villains and pushed off a cliff, she decides to go to back to the pots and pans.

"I Lost My Heart to a Wonderful Girl in the Heart of the Berkshire Hills," a 1918 song by Clyde Hager and Walter Goodwin. The sheet music (New York: Witmark) pictures "Alice Joyce, Greater Vitagraph star" filling a bucket at a country well. The narrator of the song says he is tired of the city and wants to go back to his girl in the Berkshire Hills.

"I'm Glad I Can Make You Cry," a 1919 song by Charles R. McCarron and Carey Morgan. The sheet music (New York: Stern) pictures Joyce clinging to Evart Overton (once again in an Army uniform) "by permission of Vitagraph." The narrator of the song says "I'm glad I can make you blue" as "it proves that you love me."

"It's Easy for You to Remember But It's So Hard for Me to Forget)," a 1919 song by Al. Piantadosi and Sammy Stept. The sheet music (New York: Piantadosi) pictures "Alice Joyce, Vitagraph star" in a glamorous pose. The song says "You say that you'll remember my eyes with tears so wet" but "it's easy for you to remember but it's so hard for me to forget."

"Dreams, Just Dreams," a 1919 song by R. N. Doore and Richard Howard. The sheet music


POPULAR
MOTION PICTURE EDITION
Moonlight on the Danube
WORDS & MUSIC by Byron Gay
Feature theme of "THE BLUE DANUBE"
PRODUCED by DeMille Pictures Corp.
RELEASED THROUGH PATHÉ EXCHANGE Inc.
starring LEATRICE JOY
Leatrice Joy in a Scene from "The Blue Danube"
WITH UKE ACCOMP.
Villa Morét Inc.
MUSIC PUBLISHERS
SAN FRANCISCO
"THE VOICE OF THE WEST"
W. R. CAMERON

Leatrice Joy: sheet music for *The Blue Danube*

(Boston: Ted Garton) features a color painting of Joyce looking sad. The song tells us why: "dreams, just dreams of you, it seems/That's all that's left for me/Tears, just tears, for the bygone years/I must pay my penalty."

Peggy Hopkins Joyce

Peggy Hopkins Joyce (1893–1957), who appeared in six movies, was a beautiful though modestly talented actress as famous for her lifestyle as her acting and an inspiration for songwriters and novelists. She married six times, owned a diamond so fabulous it's on display at the Smithsonian and was the inspiration for Anita Loos's gold digger Lorelei Lee, and for Sharon Kimm in Adela Rogers St. Johns' *The Skyrocket*. Lorenz Hart and Richard Rodgers said "Peggy Joyce has a business/All her husbands have gold" in "I've Got Five Dollars" and Cole Porter said a god was "amused and abused by Peggy Joyce" in "They Couldn't Compare to You."

The Skyrocket, a 1926 Celebrity Pictures film, includes the song "Wonderful One" by Dorothy Terriss (words) and Paul Whiteman and Ferde Grofé (music). Joyce plays an aspiring actress with lots of beauty but little talent who becomes a star with the help of a director lover. The sheet music (New York: Leo Feist) features a glamorous photo of Joyce. Marshall Neilan directed.

Jenny Jugo

Austrian actress Jenny Jugo (1905–2001) starred in a dozen films at the end of the silent era. She was Therese, one of Ivan Mosjoukine's amorous conquests *Casanova* (1927), the mouse in *The Blue Mouse* (1928) and a circus acrobat loved by clown Werner Krauss in *Looping the Loop* (1928).

The Blue Mouse, a 1928 German film (original title: *Die blaue Maus*) distributed in England by Gaumont with song "Fanchon Waltz" by Pat Heale (words) and Walter Collins (music). Jugo plays Fanchon who is known as the "Blue Mouse." The sheet music (London: Asherberg Hopwood) pictures her as Fanchon.

Gail Kane

Gail Kane (1887–1976), who made twenty-four movies between 1913 and 1927, was featured in Maurice Tourneur's *The Pit* (1914) and Henry King's *The White Sister* (1925).

Empty Arms, a 1920 Park-Whiteside Productions/Photoplay Libraries film, includes the song "Empty Arms" by Anton Nelson and Thurston Hall (words) and George Graff (music). Kane plays a woman afraid of motherhood who marries a man on condition it is not consummated. When he leaves her, she changes her mind. The sheet music (New York: World Music) pictures her in the role.

Doris Keane

Doris Keane (1881–1945) was a stage actress who made only one movie, a 1920 adaptation of her 1913 stage success *Romance* which she herself produced The film, remade in 1930 with Greta Garbo in the starring role, is based on a play by Edward Sheldon

Romance, a 1920 Keane-Grey/UA film with waltz song "Romance" by Lee David. Keane plays a famous opera singer who once had a romance with a priest (Basil Sydney) who is now a bishop. The sheet music (New York: B. D. Nice) says the song is "dedicated to Doris Keane and her wonderful production of *Romance*" and shows her with Sydney.

Buster Keaton

Buster Keaton (1895–1966) is now considered the greatest of the silent film comedians, ahead of Chaplin and Lloyd, but there were few songs about him or his movies during the silent era while there were dozens of Chaplin and Lloyd songs

Go West, a 1925 Buster Keaton/MGM film, includes the song "She Doesn't" by Walter Winchell (words) and Jimmy Durante and Chick Endor (music). Keaton plays a friendless man who goes to work on a ranch where he becomes friends with a cow who saves his life. The sheet music (New York: Henry Waterson) pictures Keaton with his arm around the cow and says the song is "dedicated to Buster Keaton and his beautiful baby cow Brown Eyes in *Go West*, a Metro-Goldwyn-Mayer picture."

"The Movies," a Song by Lorenz Hart (words) and Richard Rodgers (music) introduced in *The Garrick Gaieties* in 1925. A girl dressed as Mary Pickford says young women want to be movie stars like Gloria Swanson but the children cry for Buster Keaton.

Zena Keefe

Zena Keefe (1895–1977) was an early Vitagraph star. She worked for the company from 1909 to 1916 during the summer and sang in vaudeville in the winter. Her vaudeville work, where she was sometimes billed as "Baby Zena Keefe," resulted in one of the earliest song sheets featuring a movie star.

"What D'ye Mean You Lost Yer Dog (Where's that Dog-gone Dog of Mine)," a 1913 song by Thos. S. Allen and Joseph M. Daly. The sheet music (New York: Remick) features a large drawing of a dog tied to a doghouse and a small photo of Keefe, who performed the song on the vaudeville stage. It talks about a dog named Rover who is always wandering away at which point neighbors ask "What do you mean you lost your dog?"

"I Want to Linger," a 1914 song by Stanley Murphy (words) and Henry Marshall (music). The sheet music (New York: Remick) pictures Keefe who performed the song on the vaudeville stage.

Piccadilly Jim, a 1919 Selznick/Select film with song "Piccadilly Jim" by Al Wilson and Lou Klein (words) and Irving M. Bibo (music). Keefe reforms the madcap American Piccadilly Jim (Owen Moore) after he falls in love with. The sheet music (New York: Irving Berlin) says the song was "written in conjunction with the Selznick picture" and pictures her with Moore.

Helen Keller

Helen Keller (1880–1968) appeared in two feature films, *Deliverance* (1919) telling her life story, and *Hitler's Reign of Terror* (1934) in which she is interviewed about her book being banned and burned by the Nazis. She is portrayed by Patty Duke in the film *The Miracle Worker*.

Deliverance, a 1919 Helen Keller/George Kleine film, includes the song "Star of Happiness" by Francis Trevelyan Miller (words) and George Alfred Lewis (music). The sheet music (New York: Shapiro, Bernstein) says the song is "dedicated to and suggested by Helen Keller (blind, deaf and formerly dumb). Poem by Francis Trevelyan Miller, dramatist of Helen Keller's epoch-making message to the world." Miller, a friend of Keller's, also wrote the screenplay for this three-act allegorical docu-drama showing Keller's life from childhood to maturity. Keller and her famous teacher Anne Sullivan play themselves in the third act).George Foster Platt directed.

Annette Kellerman

Swimming star Annette Kellerman (1887–1975) was the first movie star to appear nude in the movies, though only in long shot. She apparently enjoyed notoriety as she was once arrested in Boston for wearing a one-piece bathing suit. Esther Williams portrayed Kellerman in the 1952 film biography *Million Dollar Mermaid*.

"She Was a Fair Young Mermaid," a 1912 song by Cole Porter created for his Princeton musical *The Pot of Gold* (1912). The song describes a mermaid as an Annette Kellerman sitting on the rocks in the nude. This was the first popular song to name a movie star.

Neptune's Daughter, a 1914 Universal film with song "Neptune's Daughter" by Grant Clarke and Jean Schwartz. Kellerman plays the mermaid daughter of Neptune who assumes human form and falls in love with a human. The sheet music (New York: Waterson, Berlin and Snyder) pictures Kellerman as a mermaid lying on the beach.

Daughter of the Gods, a 1916 Fox film with song "Daughter of the Gods" by Robert Hood Bower. Kellerman plays a mysterious beauty named Anitia who swims a lot in a fantasy story featuring a sultan, witches and gnomes, It was filmed on location in Jamaica. The sheet music (New York: Schirmers) pictures Kellerman on the beach. This is a lost film.

Matty Kemp

Matty Kemp (1907–1999) began his movie career with the Art Acord western *Rustler's Ranch* (1926). His silent features include *The Magnificent Flirt* with Florence Vidor and two films with Sally Eilers but most of his movies were made in the sound era.

The Good-bye Kiss, a 1928 Mack Sennett film, includes the song "Your Good-Bye Kiss" by Byron Gay and Neil Moret. Kemp plays a man drafted into the army during World War I. His fiancée Sally Eilers can't bear to be parted from him so she stows away on the ship taking him to Europe. The sheet music (San Francisco: Villa Morét) shows Matty in Army uniform embracing Eilers. The song is about their good-bye kiss.

Madge Kennedy

Madge Kennedy (1891–1987), who made her movie debut in 1917 in the Samuel Goldwyn film

Baby Mine after a Broadway career, starred in twenty-one films for Goldwyn and then tried to move on. Her later films were not as successful.

Daughter of Mine, a 1919 Goldwyn film, includes the song "Daughter of Mine" by Archie Gottler. Kennedy plays a New York Jewish woman whose love for a gentile writer is opposed by her tailor father. The sheet music (New York: Leo Feist) says the song is "dedicated to Madge Kennedy, the Dream Girl of the Screen."

Leave It to Susan, a 1919 Goldwyn film, includes the song "Leave It to Susan" by G. Borch. Kennedy plays a wealthy woman named Susan who gets lost in the desert and threatened by outlaws. The sheet music (New York: Belwin) pictures Kennedy with the cowboys.

Through the Wrong Door, a 1919 Goldwyn film, includes the song " Visions No" by William Buse. Kennedy plays the daughter of a crooked financier who trying to seize prospector John Bowers mine. She helps him outwit her father. The sheet music (New York: Belwin) pictures Kennedy and Bowers.

Charles Kent

Charles Kent (1852–1923) was a mainstay of the Vitagraph studio in its early years starring in and directing adaptations of Shakespeare, Dickens and Thackeray from 1908 onward, He continued to act in movies until his death in 1923 with roles in more than 140 films.

"I Love You Just the Same, Sweet Adeline," a 1919 song by Clarence Gaskill and Harry Armstrong. The sheet music pictures Kent and Jane Jennings as an elderly couple remembering the past with Agnes Ayres and Frank Kingsley as their younger selves. They are identified as Vitagraph stars

Doris Kenyon

Doris Kenyon (1897–1979), who began in film career in 1915, starred in Monsieur Beaucaire (1924) with Rudolph Valentino, *A Thief in Paradise* (1925) with Ronald Colman and *The Valley of the Giants* (1927) with Milton Sills.

"Kentucky Smiles," a 1920 song by Carl F. Otto. The sheet music (New York: Famous Writers Music) says the song is "dedicated to and inspired by the smiles of Doris Kenyon of stage and film" and features her portrait in a frame

A Thief in Paradise, a 1925 George Fitzmaurice film, includes the song "A Thief in Paradise" by Bartley Costello and Alfred Solman. The sheet music (Cleveland: Fox) pictures Kenyon being embraced by Ronald Colman. She plays a millionaire's sweetheart deceived by beachcomber Colman. The thief of the songs is a man who steals a woman's heart but is only pretending.

J. Warren Kerrigan

J. Warren Kerrigan (1870–1947), known as the Gibson Man in the early teens for his impressive physique, was nearly as popular as Francis X. Bushman in the early silent era when he starred in over a hundred films. He is best known today for his roles as the heroic wagonmaster in *The Covered Wagon* (1923) and the pirate captain in *Captain Blood* (1924).

"King of Hearts," a 1915 hesitation waltz by Charles Grant. The sheet music features a large color portrait of Kerrigan.

"Just Because You Won My Heart," a 1916 song by J. Will Callahan (words) and Clarence M. Jones (music). The sheet music (Chicago: Frank K. Root) features a large black-and-white photo of Kerrigan with the inscription "To my many friends and admirers, every happiness, sincerely, J. W. Kerrigan"

"She's Back Among the Pots and Pans Again," a 1917 song about a kitchen maid who decides to become a movie star after seeing Kerrigan and Alice Joyce in a film. After she is kidnapped by villains and pushed off a bluff, she returns to the pots and pans. William Jerome and Bert Hanlon wrote the lyrics to music by Seymour Furth.

Norman Kerry

Norman Kerry (1894–1956) starred opposite Mary Pickford in *The Little Princess* (1917) *and Amarilly of Clothes-Line Alley* (1918), Corinne Griffith in *Mademoiselle Modiste* (1926) and Lillian Gish in *Annie Laurie* (1927).

Soldiers of Fortune, a 1919 Mayflower Photoplay/Realart Pictures film, includes "Soldiers of Fortune March" by Arthur Pryor. Kerry plays an engineer opening iron deposits for an American company in a South American country when the head of the army starts a revolution. Pauline Starke and Anna Q. Nilsson play sisters with whom Kerry becomes involved. The sheet music (New York: Fischer) pictures a parade.

Trial Marriage, a 1929 Columbia film, includes "Dear Little Boy of Mine" by J. Keirn Brennan (words) and Ernest Ball (music). The sheet music (New York: Witmark) pictures Kerry with his "trial wife" Sally Eilers. The film is silent with music sound track

Keystone Cops

The Keystone Cops, one of the iconic symbols of silent film comedy, were the first group to become a collective movie star they are just as amusing today as they were when they first began crowding into a cop car in 1913 in *The Bangville Police*.

"Those Keystone Comedy Cops," a 1915 song by Charles McCarron. The sheet music (New York: Shapiro, Bernstein) features a color photo of the Cops framed by police clubs and a mock ancient Greek urn.

"The Keystone Glide," a 1915 song by Thomas J. Gray (words) and Harold Orlob (music) featured in the Broadway revue *Ned Wayburn's Town Topics* and London revue *Town Topics*. The song says "Everybody's falling down, everybody's rolling round, it's the Keystone glide. The Keystone Cops do flops like a lot of Hottentots, in the reels the actors show their heels." The song was published by G. Schirmer of New York.

"The Moving Picture Hero of My Heart," a 1916 song by Roger Lewis (words) and Ernie Erdman (music). The song says when Mamie Riley meets a man she likes, she says he has "the grace of a Keystone Cop."

Molly King

Molly King (1895–1981) made seventeen films in the late 1910s and 1920s for a variety of studios. Her better known movies include John M. Stahl's *Women Men Forget* (1920) and *Suspicious Wives* (1921)

"I Want to Be Loved by a Soldier," a 1918 song by Henry Fink (words) and Abner Silver (music). The sheet music (New York: Joe Morris Music) says the song was "introduced with great success by Mollie King, Star of the Screen" and features a large photo of her in a white dress. The song says "I know a girl who's very fond of military men / She loves to have some soldiers lover every now and then / She wants a man with gallant ways / the kind you see in photo plays."

"If You're Only Fooling 'Round Me (Why Don't You Put Me Wise), a 1920 song by George J. Bennett. The sheet music (New York: Jos. W. Stern) features a color photo of "Miss Molly King, courtesy of American Cinema Corp." (King made the film *Women Men Forget* for the American Cinema Corporation in 1920). The song is about a woman who is not happy with her lover: "Each time I mention something 'bout a ring / You seem to lose your speech and everything."

Charles Edward Kingsford Smith

Charles Edward Kingsford Smith (1897–1935) was the best known early Australian aviator. In 1928, he made the first trans-Pacific flight from America to Australia. The flight made "Smithy" a national hero and resulted in two songs, one promoted with a film.

Wings, a 1928 American film with Australian song "Hats Off to Our Airmen, a song and toast to Kingsford Smith and his comrades" by Cliff O'Keeffe (words) and Harry Grunden (music). The sheet music (Sydney: J. Albert) features portraits of Kingsford Smith and C.T.P. Ulm and says it was "featured by the Big Four with the Paramount picture *Wings* at the Regent Theatre, Sydney."

Frank Kingsley

Frank Kingsley began his movie career with the Vitagraph company in 1915 and later made movies for Universal and Hunt Stromberg. His features include *One Wild Week* (1921) with Bebe Daniels and *The Married Flapper* (1922) with Marie Prevost.

"You Brought Ireland Right Over to Me," a 1917 song by J. Keirn Brennan (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) pictures "Frank Kingsley and Mildred Manning, Vitagraph players" sitting on a dock by the sea. She is holding a large bag and apparently she has just arrived from Ireland. The narrator of the song says that his sweetheart from Ireland has come over and brought Ireland to him.

"I Love You Just the Same, Sweet Adeline," a 1919 song by Clarence Gaskill and Harry Armstrong. The sheet music pictures Jane Jennings and Charles Kent as an elderly couple remembering the past with Agnes Ayres and Kingsley as their younger selves. They are identified as Vitagraph stars. Kingsley starred opposite Ayres in *The Girl Problem* in 1919

James Kirkwood

James Kirkwood (1875–1963) began his acting career in 1909 at Biograph with D.W Griffith directing him in *The Heart of an Outlaw* and Mary Pickford as his co-star. He later turned director and directed nine films starring Pickford including *Cinderella* (1914) and *Fanchon the Cricket* (1915).

Love, a 1920 Associated Producers film, includes the song "Love" by Eric Valentine (words) and J. A. Tunbridge (music). Kirkwood plays a young man rejected by Louise Glaum because he doesn't have money. He goes to South America, becomes rich and wins her back. The sheet music (London: Feldman) says the song was "suggested by the great film drama in Pathécolor entitled *Love* featuring Louise Glaum and James Kirkwood" and they are pictured together. The song says love lives in every heart.

Koko the Clown

Max Fleischer's *Out of the Inkwell* cartoons, which began in 1918, became famous for the antics of Koko the Clown.

"Out of the Inkwell (The New Yama Yama Clown)," a 1923 song by Jack Blue. The sheet music (New York: Jack Blue) features drawings of the Inkwell clown.

"Koko the Clown songs": 1925 song sheets featuring Koko the Clown on the cover. They featured the words and music of two classic songs, "Dixie" by Dan Emmett and "Sweet Adeline" by Richard Girard and Harry Armstrong.

Werner Krauss

Werner Krauss (1884–1959) was a major German film star for fifty years but is best remembered for his extraordinary performance in *The Cabinet of Dr. Caligari* in 1920. His role as the sinister fear-inspiring doctor in that movie set the tone for a villainous career.

Looping the Loop, a 1928 UFA German film (original title*: Die Todesschleife*) distributed in the United States by Paramount, includes the song "Poor Punchinello" by Sam Lewis and Joe Young (words) and Lew Pollack (music). The sheet music (New York: Remick) features a photo of Kraus as a clown holding a puppet head of himself. He plays a clown in love with "looping the loop" acrobat Jenny Jugo. Arthur Robison directed.

Barbara La Marr

Barbara La Marr (1896–1926) made her film debut opposite Douglas Fairbanks in *The Nut* (1921) and had a very successful career for a while with good roles in films like *The Prisoner of Zenda* (1922), *Souls for Sale* (1923), *The Eternal City* (1923) and *The Girl from Montmartre*. She died young, apparently from drug-related causes.

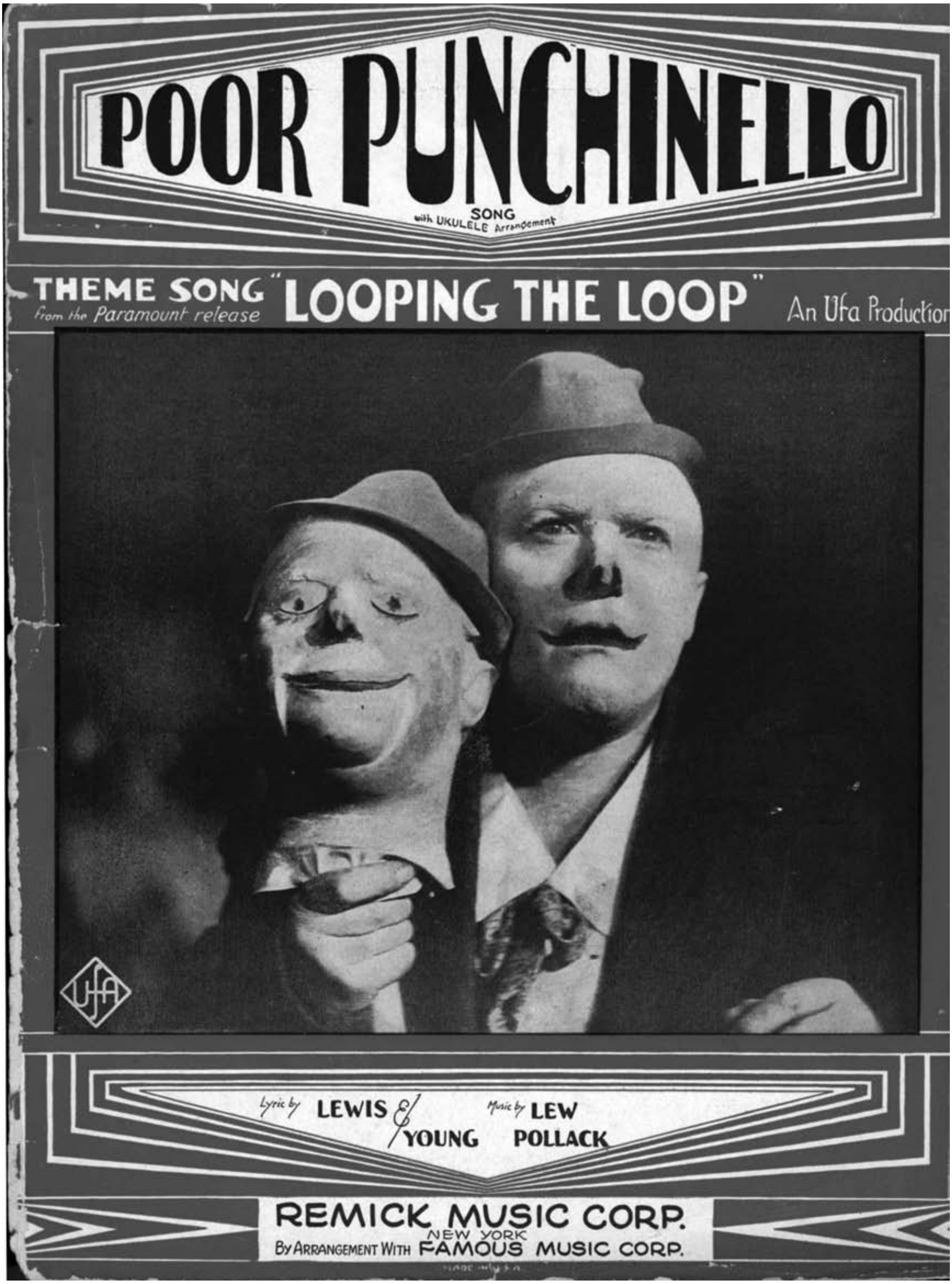
Trifling Woman, a 1922 Metro film, is accompanied by the song "Trifling" by George Kershaw (words) and Ernst Luz and A Breau (music). The sheet music (New York: Von Tilzer) pictures La Marr with Ramon Novarro. She has a double role as the daughter of a novelist and as a character in a story he tells her, both involved with characters played by Novarro.

The Eternal City, a 1923 Madison/First National film, is accompanied by the song "The Eternal City of Dreams" by Gus Kahn (words) and Teddy Fiorita (music). The sheet music (New York: Remick) says the song was "featured in the George Fitzmaurice production, First National attraction presented by Samuel Goldwyn," and it pictures La Marr and Lionel Barrymore with a pair of aristocratic dogs. The film, based on a novel by Hall Caine and directed by George Fitzmaurice, presents a sympathetic portrait of Italian Fascism built around a love story involving La Marr. It ends with Mussolini and the king reviewing troops from a Rome balcony.

The Girl from Montmartre, a 1926 First National Film, is accompanied by the song "Nightbird" by Reed Stampa. La Marr plays a Spanish dancer in Paris loved by English officer Lewis Stone. The sheet music (London: Worton David) says the song was "issued in conjunction with First National's film," and it features a drawing of a young Spanish woman dancing with an elderly man. The song is about a woman nicknamed Nightbird who flits around like a moth round a flame.

Laura La Plante

Laura La Plante (1904–1996), one of the most popular actresses of the late silent period, is best remembered today for her starring roles in *Skinner's Dress Suit* (1926) and *The Cat and the Canary* (1927) and for playing Magnolia in the original silent version of *Show Boat* (1929). She was teamed with Reginald Denny in four films, including *Sporting Youth* (1924).


POOR PUNCHINELLO
SONG
with UKULELE Arrangement
THEME SONG from the Paramount release "LOOPING THE LOOP"
An Ufa Productio
UFA
Lyric by LEWIS & YOUNG
Music by LEW POLLACK
REMICK MUSIC CORP.
NEW YORK
By Arrangement With FAMOUS MUSIC CORP.

Werner Krauss: sheet music for *Looping the Loop*

75p
Nº 2025.
LAURA
FOX-TROT SONG
Dedicated to
LAURA LA PLANTE
Words and Music
by
EDWARD. D. ROBERTS.
WILLIAM HELMORE.
and
REGINALD DENNY
FRANCIS, DAY & HUNTER, LTD.
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Laura La Plante: sheet music for "Laura"

The Midnight Sun, a 1926 Universal film, is accompanied by the song "Poor Little Midnight Sun" by Gene Rich and Wal Clifford. The sheet music (London: Worton David) features a photo of La Plante. She plays an American who becomes prima ballerina of the Imperial Russian Ballet and falls in love with a Russian officer.

"Laura" is a 1927 song by Edward D. Roberts, William Helmore and Reginald Denny. The sheet music (London: Francis, Day and Hunter) says the song is "dedicated to Laura La Plante" and it features her portrait and life story. The song describes Laura's name as "the sweetest melody."

The Cat and the Canary, a 1927 Universal-Jewel film, is accompanied by the song "The Cat and the Canary" by Peter Bernard (words) and A. J. Carpenter (music). La Plante attends the reading of a will at midnight where she learns she will inherit an estate if she proves to be sane. The sheet music (London: Peter Bernard) pictures La Plante with a cat and a caged canary. The back cover has a biography of La Plante saying that she is "the screen's most popular blonde." The song is about the reading of a will and it warns the canary to beware of the cat.

Finders Keepers, a 1928 film, with song "Finders Keepers (Losers Weepers)" by Paul Corbel and Merton H. Bories. La Plante plays a colonel's daughter who disguises herself as a soldier and joins the ranks so she can be near her fiancé. The sheet music (San Francisco: Villa Morét) says the song "is dedicated to Laura La Plante, star of the Universal-Jewel production," and it features her photo.

Thanks for the Buggy Ride, a 1928 Universal-Jewel film, with song "Thanks for the Buggy Ride" by Jules Buffoon. The song is central to the film where it is written after dance instructor La Plante thanks songwriter Glenn Tyron for escorting her home by saying "thanks for the buggy ride." She makes it a hit when she sings it in blackface at a music salon.

Show Boat, the 1929 Universal film, with song "Love Sings a Song in My Heart" by Joseph Cherniavsky (music) and Clarence J. Marks (words). Although this film masquerades as a sound movie, it is actually a silent film with a few added songs and a musical prologue (it was made as a silent). The sheet music for this song (San Francisco: Sherman, Clay) pictures La Plante as Magnolia, and it makes no mention of a soundtrack.

Rod La Rocque

Rod La Rocque (1898–1969) was, rather surprisingly, born with that cinematic name. After small roles with Triangle and Essanay he became a star, playing the evil Dan McTavish in Cecil B. DeMille's *The Ten Commandments* (1923). DeMille also gave him excellent roles in *Gigolo* (1926) and twelve other productions.

Gigolo, a 1926 DeMille/PDC film, is accompanied by two songs. La Rocque plays a World War I hero who becomes a gigolo in France after the war. The sheet music (New York: Witmark) for "Gigolo," by Marian Gillespie (words) and John Milton Hagen (music), pictures "the new Parisian dance sensation Rod La Rocque dancing the Gigolo in the sensational picture of the same title directed by William K. Howard." His dance partner is Jobyna Ralston. The sheet music for "Gigolo" by Gene Rich also pictures La Rocque dancing.

Resurrection, an inspiration film, with song "Russian Lullaby" by Irving Berlin. The sheet music (London: Albert) says the song is "featured in the Prologue to Tolstoy's *Resurrection* with Rod La Rocque and Dolores Del Rio." La Rocque plays a prince who seduces a peasant girl.

Captain Swagger, a 1928 Pathé Exchange film, with song "Captain Swagger, All the Girls Adore You" by Charles Weinberg and Irving Bibo. La Rocque, a playboy involved in crimes, is reformed by cabaret dancer Sue Carol. The sheet music (New York: Bibo, Bloeden and Lang) says it is the "theme song for the Pathé picture production *Captain Swagger* starring Rod La Rocque and Sue Carol," and it features a painting of them.

Lucille La Verne

Lucille La Verne (1872–1945) had a successful stage career before starting to act in movies in 1914. D. W. Griffith featured her in several films, including *Orphans of the Storm* (1921) and *America* (1924). She often portrayed vengeful women and is probably best known today as the voice of the Wicked Queen in *Snow White and the Seven Dwarfs*.

Sun-up, a 1925 MGM film, is accompanied by the song "It's Sun-up Now" by Eugene Lockhart. La Verne plays a tough Kentucky mother who hates revenue agents because one of them killed her husband and father. She had created the role on stage in the play by Lulu Vollmer. The sheet music

(New York: Eugene Lockhart) pictures her in the film. Edmund Goulding directed.

Alice Lake

Alice Lake (1895–1967) starred in more than eighty silent films, including *The Lion's Den* (1919), *Love's Triumph* (1920), *Broken Hearts of Broadway* (1923), *The Spider and the Rose* (1923) and *The Angel of Broadway* (1927).

"Wrinkles" is a 1919 song by Eddie Dorr and Bob Schafer (words) and Dave Ringle (music). The sheet music (New York: Meyer Cohen Music) features a color photo of "Miss Alice Lake, Metro star" embracing an older woman. The narrator of the song says she is the one to blame for all the wrinkles her mother has.

Elissa Landi

Elissa Landi (1904–1948) was born in Italy but began her movie career in England, acting opposite Dorothy Gish in *London* (1926). She made five silent features in England and one in Germany before going to America where she found greater fame in Hollywood.

Underground, a 1928 BIP film, is accompanied by the song "Arms of Love" by Alfred Bryan and Francis Wheeler (words) and Pete Wendling (music). The sheet music (London: Feldman) pictures stars Landi and Brian Aherne whose love story in set in the London underground (subway) system. Anthony Asquith directed.

Matheson Lang

Matheson Lang (1879–1948) was born in Canada but his acting career was in England. He became a noted theatrical actor-manager and was able to film four of his stage successes. His first silent film as an actor was *The Merchant of Venice* in 1916 as Shylock, his last *The Blue Peter* in 1928 as a father.

The Blue Peter, a 1928 British Filmcraft film, is accompanied by the song "Eastern Star" by Fred Elizalde (music) and Pat K. Heale (words). Lang plays a businessman who decides to stay with his child and family rather than return to his job in Nigeria. The sheet music (London: Cavendish Music) says it is the theme song of the film, and it features a photo of Lang and a child playing with a train set. Arthur Rooke directed.

George Larkin

George Larkin (1887–1946) made more than 150 silent movies, starting with *A Cheyenne Brave* (1910) directed by Native American James Young Deer. His later films include *The Unfortunate Sex* (1920), *Yankee Madness* (1924) and *Midnight Rose* (1928).

Alma, Where Do You Live? is 1917 Monopol film that is accompanied by the song "Alma, Where Do You Live" by George Hobart (words) and Adolf Philipp (music). Larkin plays an artist who paints a portrait of his lover, an actress named Alma (Ruth MacTammany) wearing an Egyptian costume. The sheet music pictures them embracing. The song was created for the 1910 stage version of the musical.

Thais Lawton

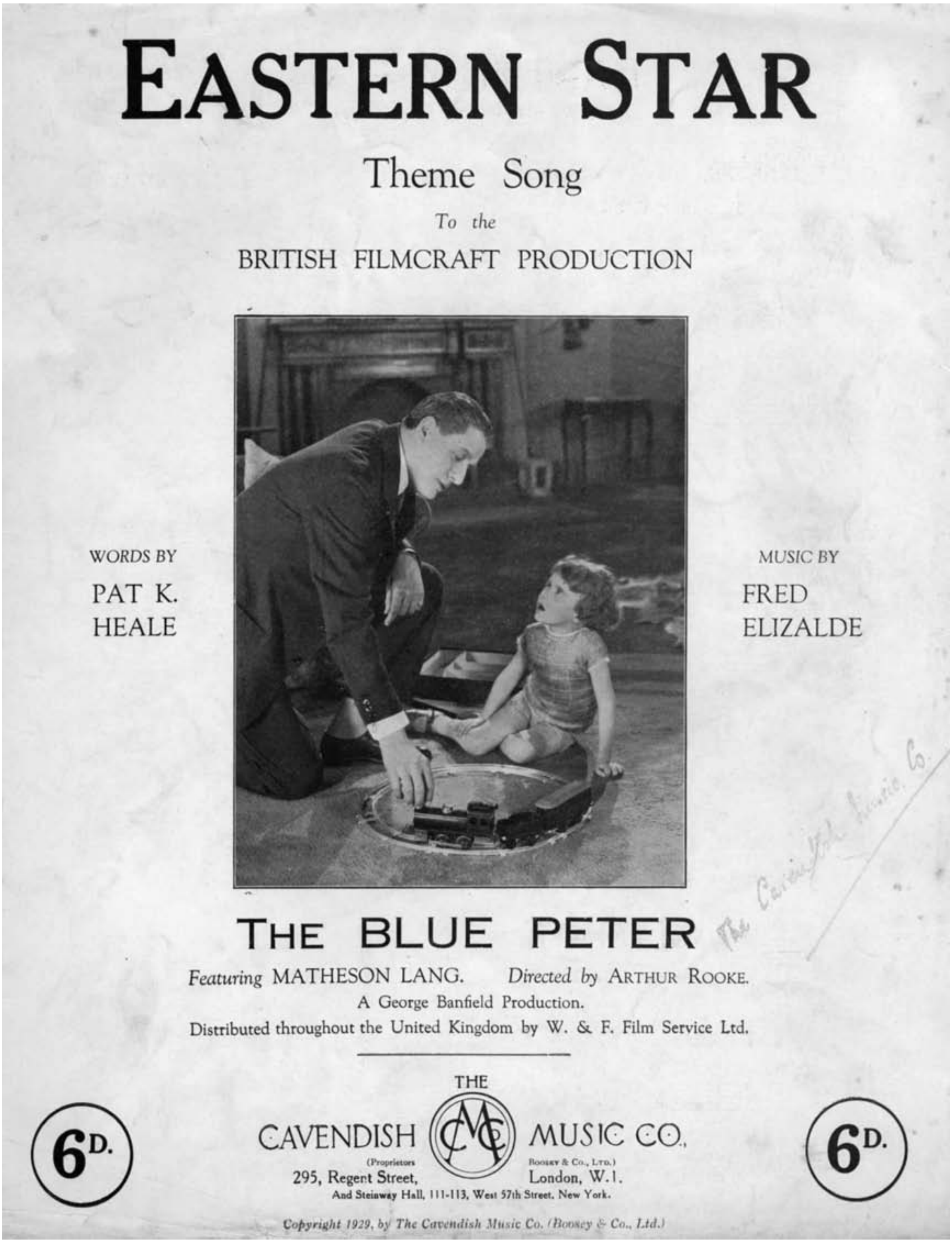
Thais Lawton (1881–1956) had a limited cinematic career, appearing in only two films, *The Pardon* and *The Battle Cry of Peace*, both made in 1915.

The Battle Cry of Peace, a 1915 Vitagraph/VLSE film, is accompanied by a march, "The Battle Cry of Peace" by J. Tim Brymn. In the film, Lawton plays the allegorical Miss Columbia, and the sheet music (New York: Maurice Richmond) features her portrait in color—holding an American flag and wearing a stars-and-stripes cloak. The first part of the film is about war preparedness and shows New York City attacked by an unnamed enemy, while the second half features prowar statements.

Jane Lee

Child actress Jane Lee (1912–1957) was born in Scotland but made her film career in the United States starting in 1914 with *The Old Rag Doll* and including *A Child of the Wild* (1917) and *Smiles* (1919). She looked so appealing that sheet-music publishers used her to sell non-movie songs.

"Let Us Say a Prayer for Daddy" is a 1917 song by Lew Schaeffer and Phil Leventhal. The sheet music (New York: S and L Music) features a large photo of "Miss Jane Lee by permission of Mrs. Lee of the Fox Film Co." and says the song is "the latest and greatest daddy song ever written." In it a mother talks to her baby and says, "Let us say a prayer for Daddy, he is far across the sea. You have never seen him, little baby, of us he is thinking constantly."



EASTERN STAR

Theme Song

To the

BRITISH FILMCRAFT PRODUCTION

WORDS BY

PAT K.
HEALE

MUSIC BY

FRED
ELIZALDE

THE BLUE PETER

Featuring MATHESON LANG. *Directed by* ARTHUR ROOKE.
A George Banfield Production.
Distributed throughout the United Kingdom by W. & F. Film Service Ltd.

THE
CAVENDISH MUSIC CO.
(Proprietors
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The Cavendish Music Co.

Matheson Lang: sheet music for *The Blue Peter*

"If a Baby Can Love, Why Can't I Love You" is a 1917 song by Bernie Grossman, Eddie Buzzell and Arthur Lange. The sheet music (New York: Joe Morris) features a photo of Lee who is described as "America's Youngest Movie Star."

"I'm Looking for My Mamma" is a 1919 song by Lew Schaeffer and Phil Leventhal. The sheet music (New York: S and L Music) features a large photo of "Miss Jane Lee by permission of Mrs. Lee of the Fox Film Co." and it says the song is "the latest and greatest child ballad ever written." In it a child says she is looking for her mama who the angels called away. The sheet music cover is identical to that used for the "Daddy" song. This seems to be close copy of a 1908 song by Harry J. Lincoln titled "Which Way Did My Mamma Go?"

Lila Lee

Lila Lee (1907–1973), who acted in over a hundred films, became widely known playing opposite Rudolph Valentino in the 1922 film *Blood and Sand* and then had starring roles in *Wandering Husbands* (1924) and *The Midnight Girl* (1925).

Heart of Youth, a 1919 Paramount film, with song "Heart of Youth" by Jeff Branen and Ed O'Keefe. In the film, Lee is a poor country girl in love with a wealthy city man but a feud almost destroys their families. The sheet music (New York: Joe Morris) pictures Lee. Robert Vignola directed.

"Real Eyes, I'm in Love with You" is a 1919 song by Raynold J. Peterson (words) and Eugene Platzman (music). The sheet music (Butte, Montana: Raynold J. Peterson) says the song is "dedicated to Lila Lee, the Paramount film star," and it features her portrait in a frame.

Blood and Sand, a 1922 Paramount film, with song "You Gave Me Your Heart (So I Give You Mine)" by Francis Wheeler and Harry B. Smith (words) and Ted Snyder (music). Lee plays Carmen, the sweetheart of bullfighter Rudolph Valentino; he dies in her arms. The sheet music (New York: Waterson, Berlin and Snyder) pictures Valentino holding Lee. The song is a hymn of love sung by a bullfighter to his lady.

Benny Leonard

Benny Leonard (1896–1947), who was lightweight boxing champion from 1917 to 1925, starred in the low-budget serial *The Evil Eye* following the success of boxer Jack Dempsey's 1920 serial *Daredevil Jack*. His only other movie was the 1924 boxing picture *Flying Fists*.

The Evil Eye, a 1920 film serial, with song "The Evil Eye" by Benny Leonard, Alex Sullivan and Jack Mills. Leonard plays a boxer who teams up with the daughter of a Wall Street financier to fight a master criminal. The sheet music (New York: Jack Mills) features a photo of Leonard and says "Hallmark Pictures Corp. presents Benny Leonard in the most daring serial ever made, *The Evil Eye*." The evil eye of the song does not belong to the horrible villain but to vamping women.

Gladys Leslie

Gladys Leslie (1899–1976) was a Vitagraph star from 1915 to 1925, promoted as "the Girl with the Million Dollar Smile." She acted in fifty silent films, including *The Golden Shower* (1919), *If Winter Comes* (1923) and *Pearl of Love* (1925) and was a sheet-music favorite.

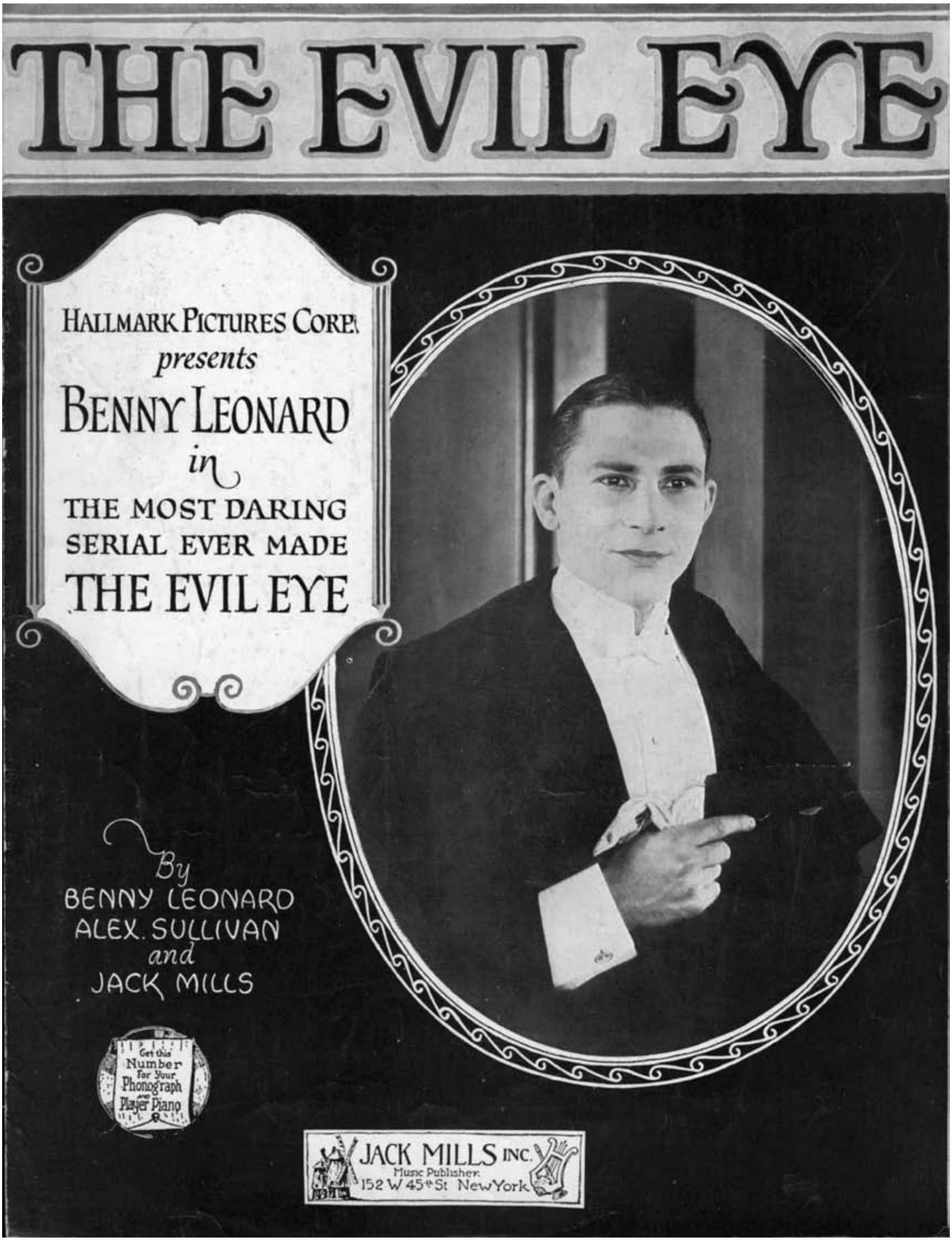
"I'm Going to Follow the Boys" is a 1917 song by Howard Rogers (words) and James V. Monaco (music). The sheet music (New York: Witmark) pictures "Gladys Leslie, Greater Vitagraph star" in uniform and saluting. The song says the narrator is "going to follow the boys over there, anywhere I don't care," and kiss them, as "love's a necessity."

"As You Were When I First Met You, That's How I Want You Today" is a 1918 song by Clarence Gaskill. The sheet music (New York: Witmark) pictures "Gladys Leslie, Greater Vitagraph star" in long, Pickford curls. The narrator remembers his sweetheart as a teenager when they wed fifty years ago and says, "As you were when I first met you / That's how I want you today."

"The Daughter of Rosie O'Grady" is a 1918 song by Walter Donaldson (music) and Monty C. Brice (words). The sheet music pictures Leslie flashing a mischievous smile while sitting at a table with a book.

"Sweet Potomac Rose" is a 1918 song by Charles R. McCarron (words) and Carey Morgan (music). The sheet music (New York: Stern) pictures "Gladys Leslie, Vitagraph star" in long curls, holding a rose. The male narrator of the song talks about going to see his sweetheart Rose "down where the old Potomac flows."

"I Wonder If the Same Moon Shines in Ireland Tonight" is a 1919 song by Richard W. Pascoe (words) and Monte Carlo and Alma M. Sanders (music). The sheet music (New York: Stern) pic-


THE EVIL EYE
HALLMARK PICTURES CORP.
presents
BENNY LEONARD
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THE MOST DARING
SERIAL EVER MADE
THE EVIL EYE
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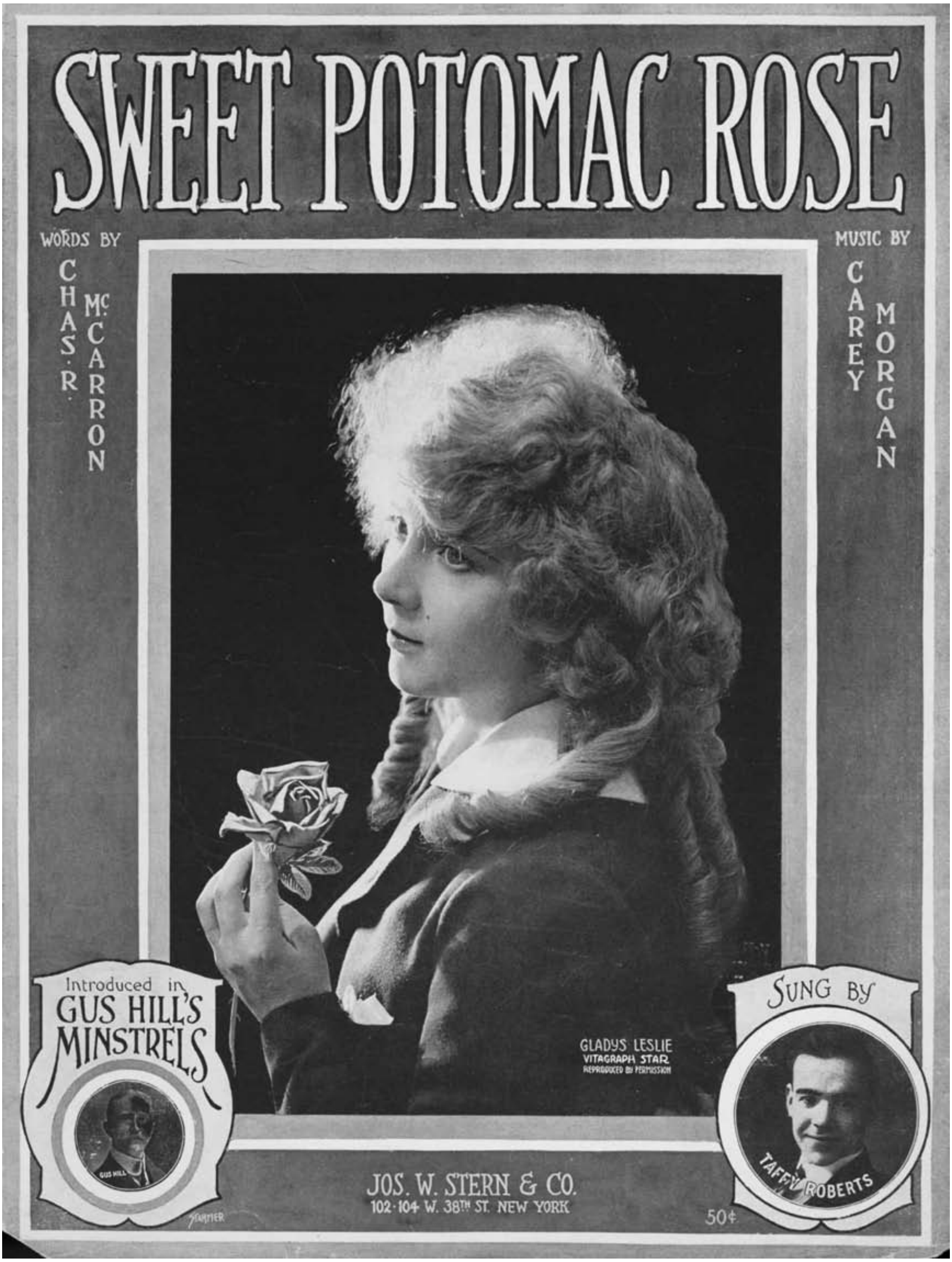
Benny Leonard: sheet music for *The Evil Eye*


SWEET POTOMAC ROSE
WORDS BY
CHAS. R. McCARRON
MUSIC BY
CAREY MORGAN
Introduced in
GUS HILL'S
MINSTRELS
GUS HILL
GLADYS LESLIE
VITAGRAPH STAR
REPRODUCED BY PERMISSION
SUNG BY
TAFFY ROBERTS
JOS. W. STERN & CO.
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Gladys Leslie: sheet music for "Sweet Potomac Rose"

tures women by a spinning wheel in a cottage and says the photo was "posed by Gladys Leslie and Vitagraph players." The narrator of the song longs to be in "the land of the shamrock" and wonders if the same moon shines in Killarney tonight.

"Roses Bring Sweet Thoughts of You" is a 1919 song by Billy James (words) and Joseph Kiefer (music). The sheet music (New York: Witmark) pictures "Gladys Leslie, Vitagraph star" in Pickford curls, holding a rose. The female narrator of the song says she has kept a rose that her sweetheart gave her years ago, as it "brings back sweet thoughts of you."

Ralph Lewis

Ralph Lewis (1872–1937) began his movie career with Reliance-Majestic Pictures in New York in 1912 and had roles in many early D. W. Griffith films, including *The Avenging Conscience, The Birth of a Nation* and *Intolerance*. He acted in over 150 movies.

The Hoodlum, a 1919 Pickford-First National film, with song "The Hoodlum" by Harry Ruby (music) and Sam M. Lewis and Joe Young (words). Lewis plays the rich grandfather of Mary Pickford whose hoodlumesque behavior reforms him. The film was released in England as *The Ragamuffin* so the English sheet music (London: Feldman) carries this title. It pictures Lewis with Pickford. The song says, "The Hoodlum was the wildest sort of rose."

The Third Alarm, a 1922 Emory Johnson/FBO film, with song "A Fire Laddie Just Like My Daddy" by Bartley Costello (words) and Johnnie Tucker (music). Lewis plays a fireman forced to retire when new equipment is introduced, so his son Johnny Walker quits school to work in the fire department. The sheet music (New York: Mittenthal) says it is the "theme song dedicated to the outstanding photo dramatic sensation of twenty years, *The Third Alarm*," and it pictures fireman Lewis with a hose. Emory Johnson directed.

In the Name of the Law, a 1922 Emory Johnson/FBO film, with song "Just Keep on Smiling" by Neville Fleeson (words) and Albert Von Tilzer (music). Lewis plays a San Francisco policeman who shoots his own son during a bank robbery. The sheet music (New York: Von Tilzer) pictures Lewis in a police uniform.

Casey Jones is a 1928 Rayart film based on the song "Casey Jones, the Brave Engineer" by Eddie Newton (words) and T. Lawrence Seibert (music). Lewis stars as Casey who rescues a train with help of his son Casey, Jr. (Jason Robards). The sheet music (Los Angeles: Southern California Music) pictures a train and a replica of the first sheet music for the song.

Max Linder

Max Linder (1883–1925), the French cinema's leading comic in the early silent era, achieved worldwide popularity. He wrote and directed his own films from 1906 to 1925 and was a major (unacknowledged) influence on Charlie Chaplin.

"Max Linder" is a 1913 Brazilian maxixe by L. Duque and E. Costa. The sheet music (London: B. Feldman) says it was "danced by Phyllis Monkman and Vlad," and it pictures them beginning the dance.

Anna Little

California-born Anna Little (1891–1984) is best known for her westerns and serials. Highlights of her 150-film career include playing Naturich in Cecil B. DeMille's 1918 remake of *The Squaw Man,* roles in the serials *The Black Box* (1915) and *Lightning Bryce* (1919) and costarring with William S. Hart in *The Cradle of Courage* (1922).

Told in the Hills, a 1919 Paramount-Artcraft film, with song "Told in the Hills" by Bernie Grossman (words) and Billy Frisch (music). Little, who is in love with Montana prospector Robert Warwick, helps him escape when he is unjustly imprisoned. The sheet music (New York: Stern) pictures Little and Warwick with wigwams in the background.

Marsh Little

Australian songwriter Marsh Little (1880–1950) wrote several Australian-themed songs, including "Boys of the Dardanelles" (1915), "I'm Saying Aurevere to Australia" (1915) and "Down in Australia" (1916).

Boys of the Dardanelles, a 1915 documentary film, is accompanied by the patriotic song "Boys of the Dardanelles" by Marsh Little. The song was created for the premiere of the film at the Hoyts Theater in Melbourne where it was sung by Australian baritone Andrew Kirk. The sheet music (Sydney: W.J. Deane) says the song is "dedicated to the men who answered the call. The Australian public is thrilled through and through by the deeds of the Australians at the Dardanelles—a landing fight unprecedented in the history of war carried out with a courage, initiative and dash which have left the world amazed."

Harold Lloyd

Harold Lloyd (1893–1971) had a unique silent-screen persona as a brash bespectacled all-American boy go-getter, shy with the girls and always able to provide thrills with his comedy. He must have liked having songs to promote his movies, as there were many of them.

Grandma's Boy, a 1922 Hal Roach film, with song "Grandma's Boy" by Earle T. Crooker, Jean Havez and Pete Wendling. Lloyd plays a meek youth whose grandmother (Anna Townsend) helps him become a hero. The sheet music (New York: Stark and Cowan) says the song was inspired by the film and pictures Lloyd with a drawing of his grandma.

Safety Last, a 1923 Hal Roach/Pathé film, with song "Harold and Maude" by Herman Finck. Lloyd plays a man who has to imitate a human fly and scale a tall building to win money so he can get married. This is the film with the famous clock-tower scene. The sheet music (London: Boosey) pictures Lloyd.

Why Worry? is a 1923 Hal Roach film accompanied by the song "Why Worry Blues" by Jack Prentice (words) and Bud Shepard, George Webb and Vic Sell (music). Lloyd plays a rich hypochondriac who visits a South American island during a revolution and thinks all the action is staged for his amusement. The sheet music (London: Wilford) pictures Lloyd.

Girl Shy, a 1924 Harold Lloyd/Pathé film, is accompanied by two songs. Lloyd plays a poor country boy who falls in love with a rich city girl (Jobyna Ralston). The sheet music (London: Lawrence Wright) for "Gir-Gir-Girl Shy," by Herbert Rule, pictures Lloyd with Ralston, and says he is so girl shy that he can't kiss or even "give the goo-goo-goo eye." The sheet music (New York: Chas. K. Harris) for the song "Girl Shy," by Elizabeth Church Merrill and Chas. K. Harris, features drawings of Ralston and other girls admiring Lloyd. The song says the narrator is girl shy.

Hot Water, a 1924 Harold Lloyd/Pathé film, is accompanied by two songs. Lloyd is newly married to Jobyna Ralston and has a mother-in-law problem. The sheet music (London: Strand Music) for "Hot Water" by Saxe-Ewart (words) and Herman Darewski (music) says the song was "inspired by Harold Lloyd's greatest comedy film." It has a drawing of a pot of hot water with a caricature of Lloyd as a chick coming out of an egg on a spoon. The song says the shy narrator is always getting into hot water and now he has a mother-in-law. The sheet music (London: Laurence Wright) for "Hot Water" by Herbert Rule features a photo of Lloyd.

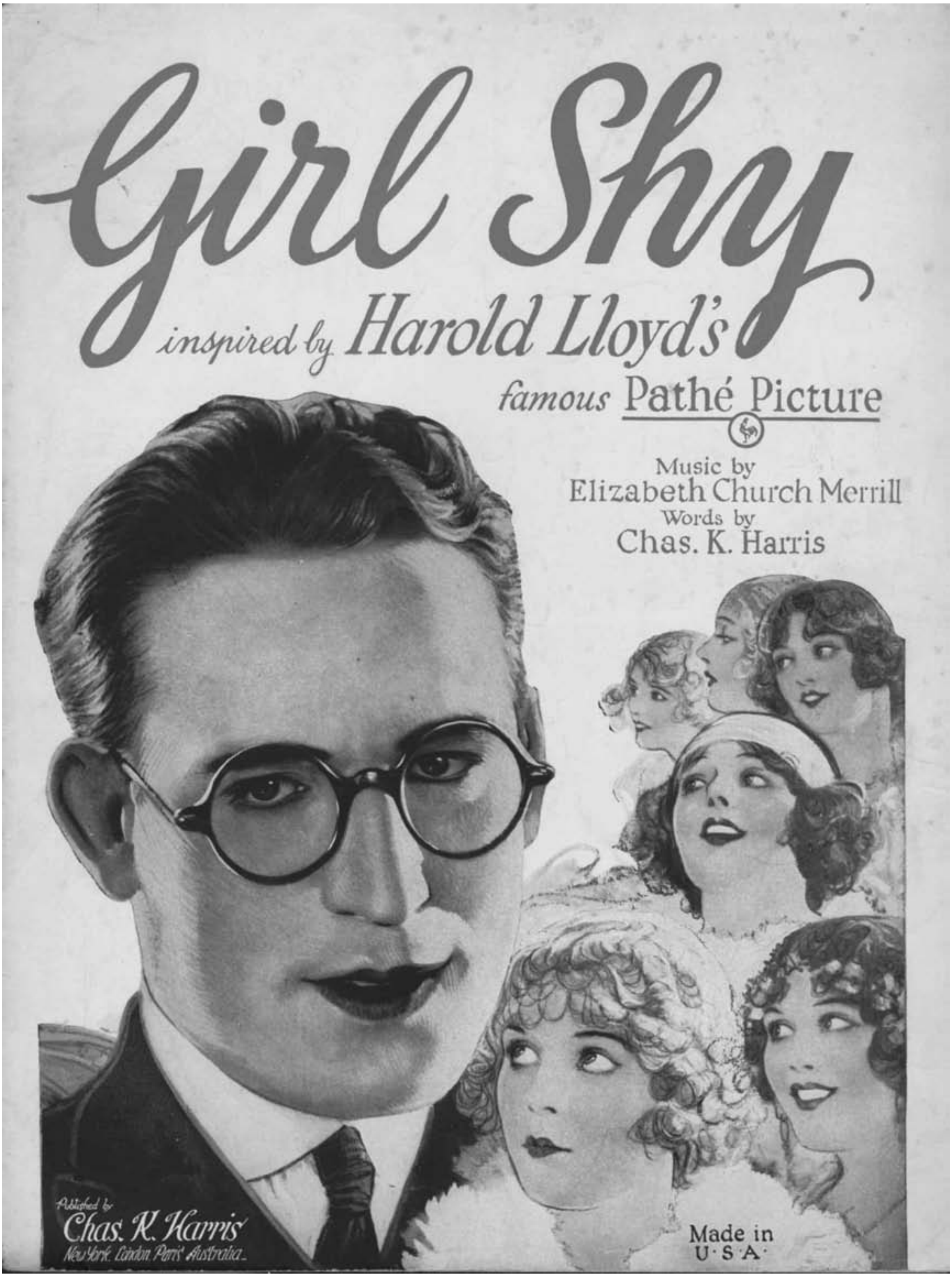
"Don't I Look Like Harold Lloyd?" is a 1925 English song by Ed E. Bryant and Hubert W. David, published in the December 5, 1925, issue of *Popular Music Weekly*. The song tells the story of a man who thinks he looks like Harold Lloyd.

The Freshman, a 1925 Harold Lloyd/Pathé film, with song "Freshie" by Jesse Greer and Harold Berg. Lloyd plays a college freshman who wants to be a football hero. There are two versions of the sheet music. One pictures Lloyd in a football helmet and says the song was "inspired by Harold Lloyd's greatest comedy success." The other shows Lloyd with Fred Waring's Pennsylvanians and says the song is "featured in the Prologue to Harold Lloyd's greatest comedy success *The Freshman*" (it was recorded by Waring). The song asks why everyone picks on Freshie, the college freshman.

For Heaven's Sake/*College Days*, a 1926 Harold Lloyd/Paramount film, is accompanied by two songs. Lloyd plays a millionaire who falls in love with the daughter of an evangelist (Jobyna Ralston). The sheet music (New York: Robbins-Engel) for "For Heaven's Sake," by Al Bryan (words) and Hugo Frey (music), says the song was "inspired by Harold Lloyd's newest comedy success" and it has a drawing of Ralston whispering in his ear. The song says one should "give joy a break for Heaven's sake." The sheet music (London: Lawrence Wright) for "College Days," by Roland Burnard, says the film is called *College Days*, the British release title for the film.

Kid Brother, a 1927 Harold Lloyd/Paramount film, with song "Kid Brother" by William Helmore and Vivian Ellis. Lloyd's leniency toward a traveling medicine show nearly costs his sheriff father his job. The sheet music (London: Francis, Day and Hunter) pictures Lloyd.

"Movie Mad" is a 1927 English song by Fred Rome and Warwick Pryce. A London kitchen maid decides to become a star in the moving "pitchers" and talks about the kind of movies she will make, including custard comedies with Harold Lloyd.


Girl Shy
inspired by Harold Lloyd's
famous Pathé Picture
Music by
Elizabeth Church Merrill
Words by
Chas. K. Harris
Published by
Chas. K. Harris
New York. London. Paris. Australia.
Made in
U·S·A·

Harold Lloyd: sheet music for *Girl Shy*

Speedy, a 1928 Harold Lloyd/Paramount film, with song "Speedy Boy" by Raymond Klages (words) and Jesse Greer (music). Lloyd plays a man nicknamed Speedy who saves his girl's grandfather from disaster by rescuing a stolen horse car. The sheet music (New York: Robbins) says it is the "love theme of Harold Lloyd's latest comedy success *Speedy*," and it pictures him.

Jacqueline Logan

Jacqueline Logan (1901–1983) made fifty silent films, including *Molly O'* (1921) with Mabel Normand, *Burning Sands* (1922) with Milton Sills, and *Manhattan* (1924) with Richard Dix. She played Mary Magdalene for Cecil B. DeMille in *King of Kings* (1928)

The King of the Kongo, a 1929 Mascot serial, with song "Love Thoughts of You" by Lois Leeson (words) and Lee Zahler (music). Logan plays a woman seeking her missing father in the jungle. She teams up with Walter Miller who is looking for his brother, and they are menaced by ivory smugglers and a giant gorilla. The sheet music (New York: Shapiro Bernstein) pictures them in the middle of the jungle. The serial was released in silent and sound versions.

Jack London

American writer Jack London (1876–1916) was very popular with silent film producers. Over forty silent films were based on his stories including *The Call of the Wild* (1908/1923), *The Sea Wolf* (1913/1920/1926), *Burning Daylight* (1914/1920/1928) and *White Fang* (1925).

The Valley of the Moon, a 1914 Bosworth film, with song "The Valley of the Moon" by William Turner. The sheet music (Little Rock: L. M. Turner) says the song is "dedicated to Jack London for his beautiful story *The Valley of the Moon*" and the prologue shows London at his Sonoma, California, ranch. The "Valley of the Moon" is a farm in Sonoma where the boxer hero (Jack Conway) and his wife (Myrtle Stedman) retire at the end of the film. This was one of a series of London stories filmed by Hobart Bosworth, beginning with *The Sea Wolf* (1913) and including *Martin Eden* (1914) and *John Barlycorn* (1914).

Raymond Longford

Raymond Longford (1878–1959) was Australia's leading director in the silent era and *The Sentimental Bloke* (1919) is considered Australia's greatest silent film. He and his life companion and partner, actress Lottie Lyell, virtually forged the influential naturalistic style of Australian filmmaking of the period.

The Sentimental Bloke is a 1919 Australian film featuring the song "The Curse of an Aching Heart" by Henry Fink (words) and Al Piantadosi (music). Bill, the "sentimental bloke" of the title, gives up drinking and gambling for the love of factory girl Doreen. The film was based on a book of poems by C. J. Dennis and the intertitles are taken from verses written in Australian slang. A new score was created by Jen Anderson for the 1995 Melbourne Film Festival, including a song titled "Bill and Doreen." It was reprised at the Pordenone Silent Film Festival in 2005.

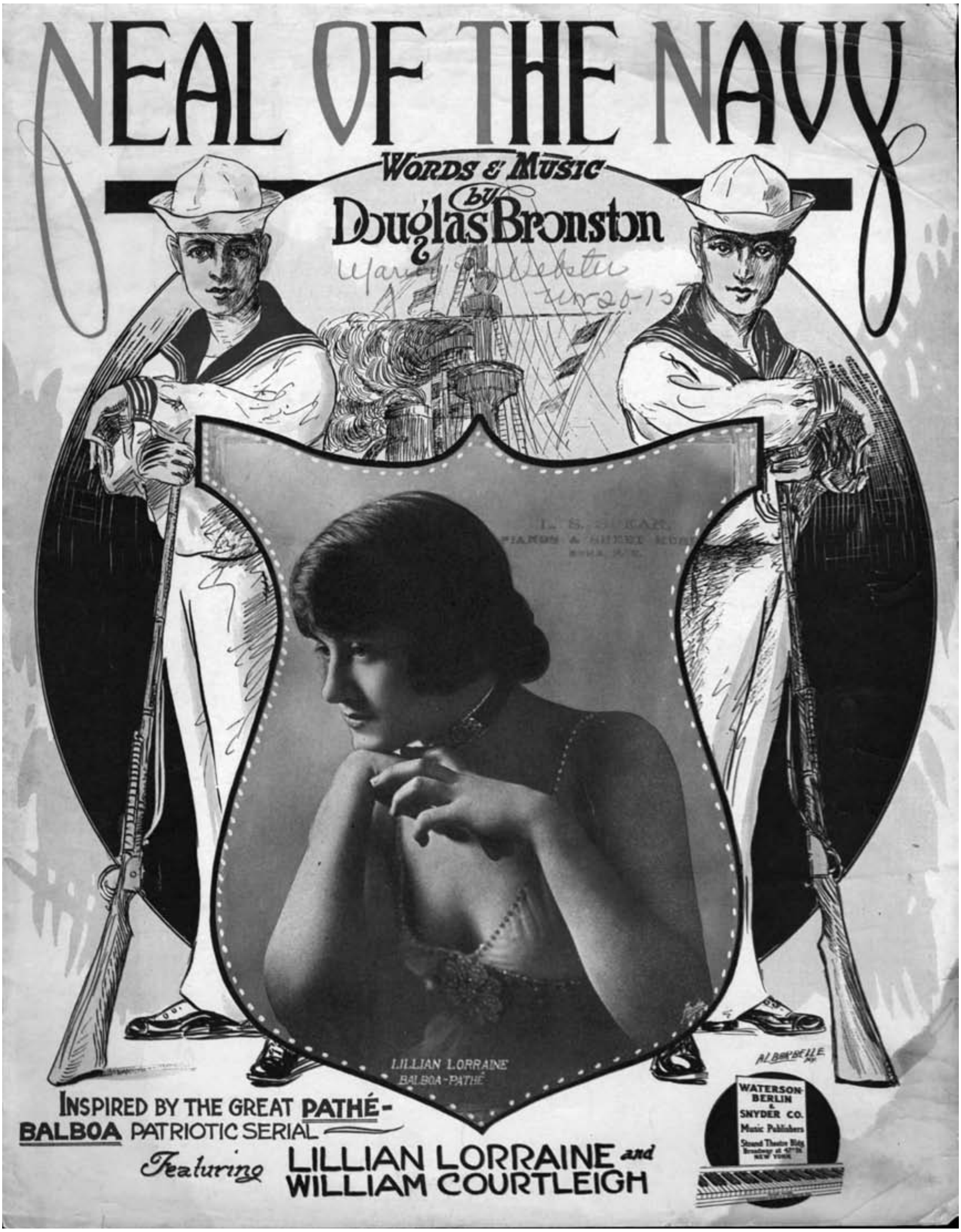
Bushwhackers, a 1925 Australian film, with song "Dear Pal of Mine" by Rawdon Blandford. This film about bushwhackers was the last made by the Longford-Lytell team before her death. The sheet music says the song is "a captivating fox-trot featured in the Union Theatre presentation of the Longford-Lyell production *The Bushwhackers*," and it pictures a man carrying his swag along a winding road.

Lillian Lorraine

Lillian Lorraine (1892–1955) became famous in the *Ziegfeld Follies* and then had a small film career made notable by the 1915 serial *Neal of the Navy*. Her other movies include *The Detective Santa Claus* (1913) and *Should a Wife Forgive*? (1915).

"Some Boy" is a 1912 song by Gene Buck (words) and Dave Stamper (music). The sheet-music cover features Lorraine in a glamorous dress with a fur stole and says "Some Boy" is "Lillian Lorraine's great song success."

Neal of the Navy, a 1915 Pathé-Balboa serial, is accompanied by two songs. Lorraine plays Annette, the girlfriend of Neal (William Courtleigh Jr.), and joins him in fighting villains and seeking a map to a lost treasure. The sheet music (New York: Waterson, Berlin and Snyder) for "Neal of the Navy," by Douglas Bronston, features a color photo of Lorraine flanked by drawings of sailors, and says the song was "inspired by the great Pathé-


NEAL OF THE NAVY
WORDS & MUSIC
by
Douglas Bronston
LILLIAN LORRAINE
BALBOA-PATHÉ
AL BARBELLE
WATERSON-BERLIN & SNYDER CO.
Music Publishers
Strand Theatre Bldg
Broadway at 47th St
NEW YORK
INSPIRED BY THE GREAT PATHÉ-BALBOA PATRIOTIC SERIAL
Featuring LILLIAN LORRAINE and WILLIAM COURTLEIGH

Lillian Lorraine: sheet music for *Neal of the Navy*

Balboa patriotic serial featuring Lillian Lorraine and William Courtleigh." It's about a brave sailor known as Neal of the Navy. The other "Neal of the Navy" song is by Charles Bayha and Hector MacCarthy.

Bessie Love

Bessie Love (1898–1986) had an amazingly long career stretching from 1916, when she appeared in D. W. Griffith's *Intolerance* (as the Bride of Cana) and William S. Hart's *The Aryan*, until the 1980s, with films like *Ragtime* and *Reds.* Her main period of stardom, however, was the silent era, when she was in films like *The Lost World* (1925).

Forget-Me-Not, a 1922 Metro film, with song "A Million Hearts Are Calling Forget Me Not" by Billy Baskette and Ernest Luz. The story concerns a mother (Irene Hunt) who gives her daughter (Love) to an orphanage and fifteen years later adopts a boy from the same orphanage but does not recognize her daughter, who loves the boy. Love becomes a violinist and plays at the boy's wedding. The sheet music (New York: Marks) pictures Hunt and William Machin who plays Love's father. W. S. Van Dyke directed.

The Lost World, a 1925 First National film, with song "The Lost World" by Harry B. Smith (words) and Rudolf Friml (music). Love is part of an exploration team that finds a lost world of prehistoric animals in South America. The American sheet music (New York: Henry Waterson) says the song was "inspired by the wealth of romance in the great First National film of Sir Arthur Conan Doyle's story," and it pictures Love with Lloyd Hughes in the film. The English sheet music (London: Feldman) has a photo of Love and a drawing of explorers watching dinosaurs. The song was recorded in 1926 by William Robyn.

Dress Parade, a 1927 DeMille film, with song "Consolation" by Maurice Gunsky (words) and Merton H. Bories (music). Love, the daughter of a West Point commandant, is loved by two cadets who compete for her. William Boyd wins. The sheet music pictures Love with Boyd.

Louise Lovely

Louise Lovely (1896–1980) was Australia's first international star and the Australian equivalent of the Oscar is named after her. (The Australian Film Institute Awards are nicknamed "the Lovelies.") She began her film career in Australia in 1911 and then moved to Universal in America. She is best known to Americans for her six westerns with William Farnum. After a disagreement with Universal, she returned to Australia where she made her last film, *Jewelled Nights*.

Jewelled Nights, a 1925 Australian film, with song "Jewelled Nights" by Frank Ottenson (words and music). The sheet music (Melbourne: Loebel and Co.) says it is "featured in the Hoyt's Theatre presentation of the Louise Lovely production, *Jewelled Nights*—a Welch production," and it features portraits of Lovely and orchestra leader Cecil W. Fraser.

James B. Lowe

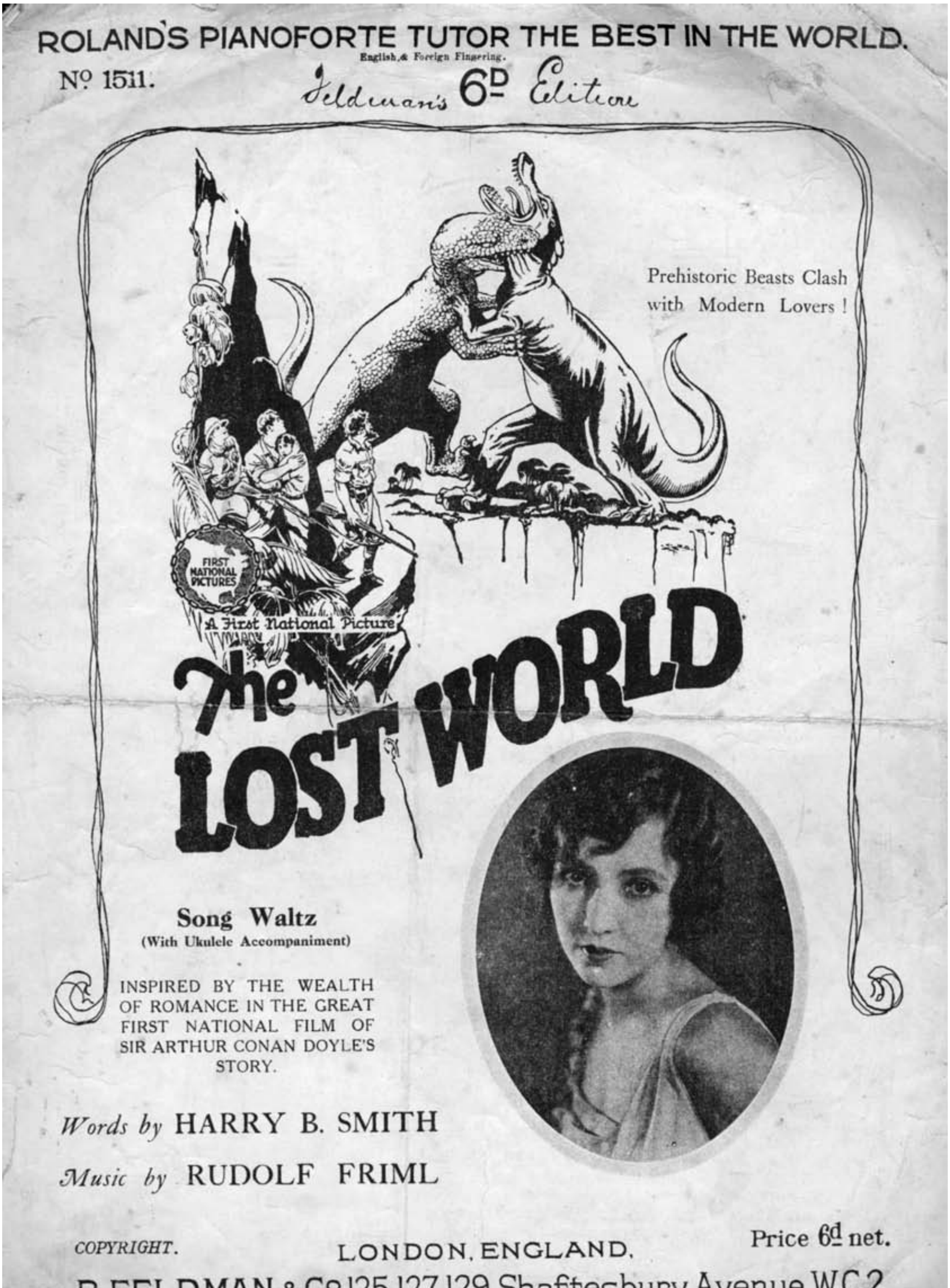
African-American James B. Lowe (1879–1963), the first black actor to be heavily promoted by a major studio, played Uncle Tom in Universal's big-budget 1927 *Uncle Tom's Cabin*. Earlier he had played the cook in Ken Maynard's western *The Demon Rider* (1925) and Rastus in Pete Morrison's western *Blue Blazes* (1926). These were his only films.

Uncle Tom's Cabin, the 1928 Universal film, with song "Old Noah's Ark" by Noble Sissle and Eubie Blake. The film is based on the novel *Uncle Tom's Cabin* by Harriet Beecher Stowe and reportedly cost two million dollars to make. Lowe stars as Uncle Tom, George Siegmann is Simon Legree, Margarita Fisher is Eliza, Virginia Grey is Eva, and Mona Ray is Topsy. The sheet music (London: Keith Prowse) features a scene from the movie. Harry Pollard directed.

Myrna Loy

Myrna Loy (1905–1993) began her movie career in the silent cinema, playing rather different roles from those that made her famous in the sound era, as she was usually a femme fatale involved in seduction. In *Bitter Apples* (1927) she seduces a man for revenge. In *The Climbers* she seduces a married duke for ambition. Her best silent was *Don Juan* (1926) in which she plays Lucrezia Borgia's maid and seduces John Barrymore.

The Girl from Chicago, a 1927 Warner Bros. film, with song "Molly" by Harry Lee, Pat Carroll and Ken Macomber. Loy plays a woman who poses as a seductive Chicago gun moll to save her innocent brother from the electric chair. Ray Enright directed.



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A First National Picture

The LOST WORLD

Song Waltz
(With Ukulele Accompaniment)

INSPIRED BY THE WEALTH
OF ROMANCE IN THE GREAT
FIRST NATIONAL FILM OF
SIR ARTHUR CONAN DOYLE'S
STORY.

Words by HARRY B. SMITH

Music by RUDOLF FRIML

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Bessie Love: sheet music for *The Lost World*

Alfred Lunt

Alfred Lunt (1892–1977), best known today as a stage star with wife Lynn Fontanne, had a small career in the silent cinema, making six films, including one with Fontanne, *Second Youth* (1924). He played opposite W. C. Fields in D. W. Griffith's *Sally of the Sawdust* (1925).

Backbone, a 1923 Distinctive/Goldwyn film, with song "Yvonne" by Irving Caesar (words) and Lewis Gensler (music). Lunt has a double role as a lumberman in present-day Maine and a landowner in the France of Louis XV, both involved romantically with Edith Roberts. The sheet music (New York: Harms) pictures Lunt with Roberts. This was Lunt's first film.

Anne Luther

Anne (or Anna) Luther (1893–1960), sometimes known as the "the Poster Girl," made over thirty silent films between 1913 and 1920, including some with racy titles like *Why Women Sin* (1920) and *Moral Suicide* (1918). She played twin sisters in the 1919 Pathé serial *The Great Gamble.*

"Cali-Ali-For-Ni-A" is a 1919 song by Cora J. Smith and Edouard Hesselberg. The sheet music (West Lebanon, NH: Cora J. Smith) says the song is "dedicated to the famous screen star Anne Luther" and it features her portrait. The song says, "Everybody's going somewhere / I'm just as free and happy as a millionaire / Put me in an aeroplane and send me there / I want to travel airline to California."

"Sunshine Girl" is a 1920 song by Adelaide H. Gachet (words) and Leo Friedman (music). The sheet music (Chicago: Riviera Music) says the song is "dedicated to the famous screen star Anne Luther" and it features the same portrait.

"The Vampire" is a 1920 song by Wayne T. Green (words) and Edouard Hesselberg (music). The sheet music (Portland: Wayne T. Green) says the song is "dedicated to the famous screen star Anne Luther" and it features the same portrait.

Bert Lytell

Bert Lytell (1885–1954) is best known to mystery enthusiasts as the actor who introduced two famous mystery novel heroes to the movies. He played Louis Joseph Vance's creation the Lone Wolf in five films beginning with *The Lone Wolf Returns* in 1917 and Jack Boyle's creation Boston Blackie in three films beginning with *Boston Blackie's Little Pal* in 1918.

Alias Jimmy Valentine, a 1920 film, with song "Jimmy Valentine" by Edward Madden (words) and Gus Edwards (music). Lytell plays Jimmy Valentine, a reformed safecracker who opens a safe to save a life though he thinks it will cause him to be sent back to prison. The sheet music (New York: Jerome H. Remick) says the song is "dedicated to Bert Lytell in the Metro picture *Alias Jimmy Valentine*." The film is based on O. Henry's story "A Retrieved Reformation."

To Have and to Hold, a 1922 Paramount film, is accompanied by two songs. In the film, Lytell plays a gentleman in colonial Virginia involved with Betty Compson who is trying to escape a forced marriage. The sheet music (New York: Mittenthal) for "To Have and to Hold," by Menlo Mayfield (music) and Arthur Glendale (words), pictures Lytell and Compson, and shows men fighting with swords. The lyrics describe the old days when a girl might be told who she was to marry but could resist and "live or die for the man she wished to have and hold." The sheet music (London: Feldman) for "To Have, to Hold, to Love," by Daryl MacBoyle (words) and Ernest R. Ball (music), has a photo of Compson embracing Lytell. The lyrics describes the narrator's desire "to have, to hold, to love you."

Katherine MacDonald

Katherine MacDonald (1891–1956) was better known for her beauty than her acting ability, but she starred in thirty-five films and usually worked with good directors. She was Diana in Cecil B. DeMille's 1918 remake of *The Squaw Man* and she ended her film career in 1926 in Maurice Tourneur's *Old Loves and New*.

The Woman Thou Gavest Me, a 1919 Famous Players–Lasky/Paramount-Artcraft film, with song "The Woman Thou Gavest Me" by Al Piantadosi. MacDonald plays a woman forced to marry a dissolute lord (Jack Holt) who humiliates her. The sheet music (New York: Piantadosi) pictures her looking distressed as Holt leans over her. The song says, "She meant no wrong, she went along / On the path that leads astray / He was to blame for all her shame."

"I Know You'll be Sorry Someday" is a 1919 song by Maurice Solman, Bernard Eyeges and Joe Solman. The sheet music (Boston: Lang) features a glamorous photo of "Katherine MacDonald appearing exclusively in Paramount Pictures." The song says, "The love you gave was untrue / You lied and deceived while I believed / That God made His angels like you."

William Machin

William Machin (1882–1928), who worked in movies from 1915 to 1922, ended his film career playing the father of Bessie Love in *Forget-Me-Not*. His other films include *The Garden of Allah* (1916), *Eyes of the World* (1917) and *The Corsican Brothers* (1920).

Forget-Me-Not, a 1922 Metro film, with song "A Million Hearts Are Calling Forget Me Not" by Billy Baskette and Ernest Luz. Machin is the father and Irene Hunt the mother of Bessie Love whom they have to give to an orphanage. Fifteen years later they adopt a boy from the orphanage, the sweetheart of Love. She becomes a violinist and plays at his wedding. The sheet music (New York: Marks) pictures Machin and Hunt. W. S. Van Dyke directed.

Charles Emmett Mack

Charles Emmett Mack (1900–1927) is sometimes confused with other actors named Charles Mack who worked in silent films. This Mack was a D. W. Griffith star with roles in *Dream Street* (1921), *The White Rose* (1923) and *America* (1924). He was killed in an auto accident in 1927 on his way to act in a scene in *The First Auto*.

Down upon the Suwannee River is a 1925 Royal Palm/Lee-Bradford film based on Stephen Foster's song "Old Folks at Home." Mack plays an atheist who leaves his pregnant wife when he is falsely accused of theft but returns later as a true believer. The film was promoted as "a beautiful Southern story based upon the immortal song by Stephen Foster which will strike a responsive chord in the heart of every man, woman and child." The advertisements also publicized the film's stars, including Mack, Mary Thurman, Arthur Donaldson, Blanche Davenport and Walter Lewis.

The Unknown Soldier, a 1926 Renaud Hoffman/PDC film, with song "The Unknown Soldier's Grave" by Annabelle Lee. Mack plays a World War I soldier who marries Marguerite De La Motte just before he goes off to war. The marriage is invalid and she believes he has been killed in a battle. He has survived, though, and they are reunited at the Tomb of the Unknown Soldier in Arlington Cemetery. The sheet music (Shapiro Bernstein) pictures Mack with De La Motte.

Dorothy Mackaill

Dorothy Mackaill (1903–1990), a former *Ziegfeld Follies* girl, began her movie career in 1920 and made over forty silent films. She had starring roles in *The Fighting Blade* (1923) with Richard Barthelmess and *The Next Corner* (1924) with Lon Chaney.

"Sweet" is a 1921 song by Richard Coburn (words) and Vincent Rose (music). The sheet music (New York: Remick) features a large color portrait of Mackaill. She was just beginning her film career at this time.

What Shall I Do? is a 1924 W. W. Hodkinson film with the song "What'll I Do" by Irving Berlin. Mackaill plays a restaurant cashier who marries a wealthy man who is pretending to be poor. He develops amnesia after an accident and goes back to his other life, leaving her alone. The sheet music (New York: Irving Berlin) pictures Mackaill. Berlin's song was used to promote the film.

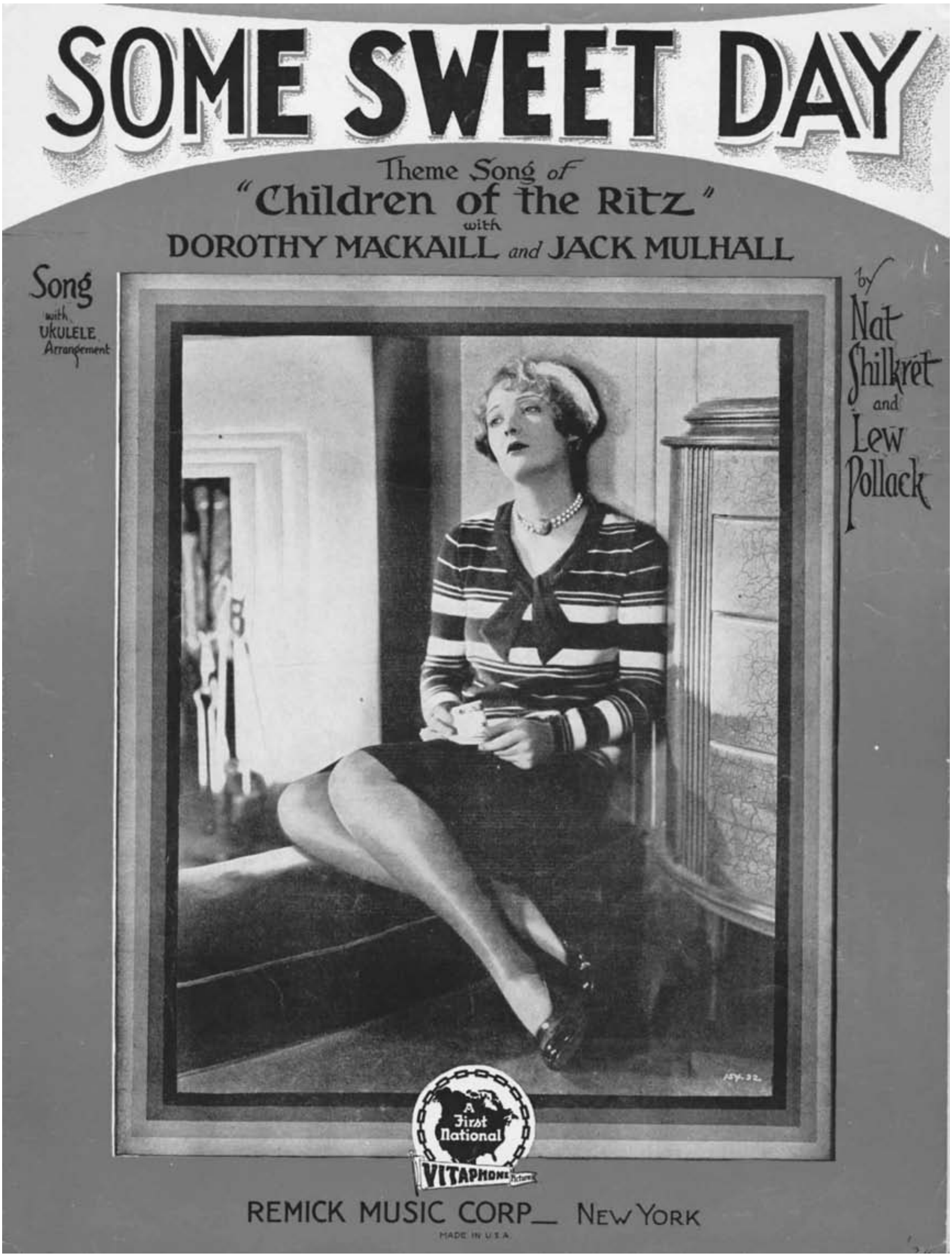
The Whip, a 1928 film, with song "Just Because It's You" by Lou Klein (words) and Frank Harling (music). Mackaill plays an aristocrat who owns a racehorse called The Whip. It is the favorite to win a big race and the object of a dastardly plot. The sheet music (Robbins) pictures Mackaill with Ralph Forbes. The song was recorded by Eddy Thomas in 1928.

Children of the Ritz, a 1929 First National film, with song "Some Sweet Day" by Nat Shilkret and Lew Pollack. Mackaill plays a rich girl who marries a chauffeur. The sheet music (New York: Remick) pictures her looking sad. The film was silent with a music track.

Mary MacLaren

Mary MacLaren (1896–1985) became a star with her first film, Lois Weber's *Shoes* (1916), and went on to more than a hundred silent movies. She played Queen Anne of Austria twice, first in Douglas Fairbanks's *The Three Musketeers* (1922) and then in Alan Crosland's *Under the Red Robe* (1923). Her career foundered with the coming of sound.

"Wait and See (You'll Want Me Back)" is a 1919 song by Chas. R. McCarron and Carey Morgan.


SOME SWEET DAY
Theme Song of
"Children of the Ritz"
with
DOROTHY MACKAILL and JACK MULHALL
Song
with
UKULELE
Arrangement
by
Nat
Shilkret
and
Lew
Pollack
A
First
National
VITAPHONE Picture
REMICK MUSIC CORP— NEW YORK
MADE IN U.S.A.

Dorothy Mackaill: sheet music for *Children of the Ritz*

The sheet music (New York: Stern) features a photo of "Mary MacLaren, Universal star, and Jack Mulhall." The song begins, "I'm sorry our little romance is through / I never knew / You'd leave me blue," but it goes on to say, "There'll come a day / You'll come and say / I'm lonely, please pity me."

Ruth MacTammany

Ruth MacTammany (1893–1966) was primarily a Broadway actress but she starred in two silent movies in 1917, *Alma, Where Do You Live?* and *The Girl from Rector's*. Both were based on popular stage plays.

Alma, Where Do You Live? is a 1917 Monopol film accompanied by the song "Alma, Where Do You Live" by George Hobart (words) and Adolf Philipp (music). MacTammany plays actress Alma who falls in love with an artist (George Larkin) who paints her portrait in an Egyptian costume. The sheet music pictures her wearing the Egyptian costume and embracing Larkin. The song was created for the 1910 stage musical *Alma, Where Do You Live?*

Molly Malone

Molly Malone (1888–1952) made over eighty silent films, starting with *Mountain Blood* in 1916. She had roles in John Ford films like *Straight Shooting* (1917), worked with western stars Harry Carey and Hoot Gibson, and was featured in the serial *The Golden Stallion* (1927).

"Molly Malone (My Own)" is a 1919 song by Roscoe Arbuckle (words) and Hale N. Byers and Chris Schonberg (music). The sheet-music cover features a photo of Malone and the song is a hymn to a woman named Molly Malone. Presumably she was a friend of Arbuckle.

Margaret Mann

Margaret Mann (1868–1941) started her film career in 1918 at the age of fifty, so she naturally gravitated to mother roles. She was the mother in *Once to Every Woman* (1920), *Man-Marriage Woman* (1921), and John Ford's *Four Sons* (1928).

Once to Every Woman, a 1920 Universal-Jewel film, with song "Ben Bolt." Mann plays the mother of singer Dorothy Phillips who is shot by an Italian admirer (Rudolph Valentino) and loses her voice. When Mann dies, she gets it back. The back cover pictures Mann looking down at a man shooting at the stage from a theater box. See Dorothy Phillips entry for more details.

Four Sons, a 1928 Fox film, with song "Little Mother" by Lew Pollack (words) and Erno Rapee (music). Mann plays a Bavarian widow with four sons. She loses three fighting on the German side in World War I but the fourth one, who emigrated to America, survives. The sheet music (San Francisco: Sherman, Clay; London: Keith Prowse) pictures Mann looking sad and says it is the lullaby waltz from the John Ford film.

Mildred Manning

Mildred Manning, who appeared in thirty silent films, never became a star but she got to work with top directors. She began in 1913 at Biograph in D. W. Griffith's *A Chance Deception* and finished in 1923 in Clarence Brown's *Deception* (1923).

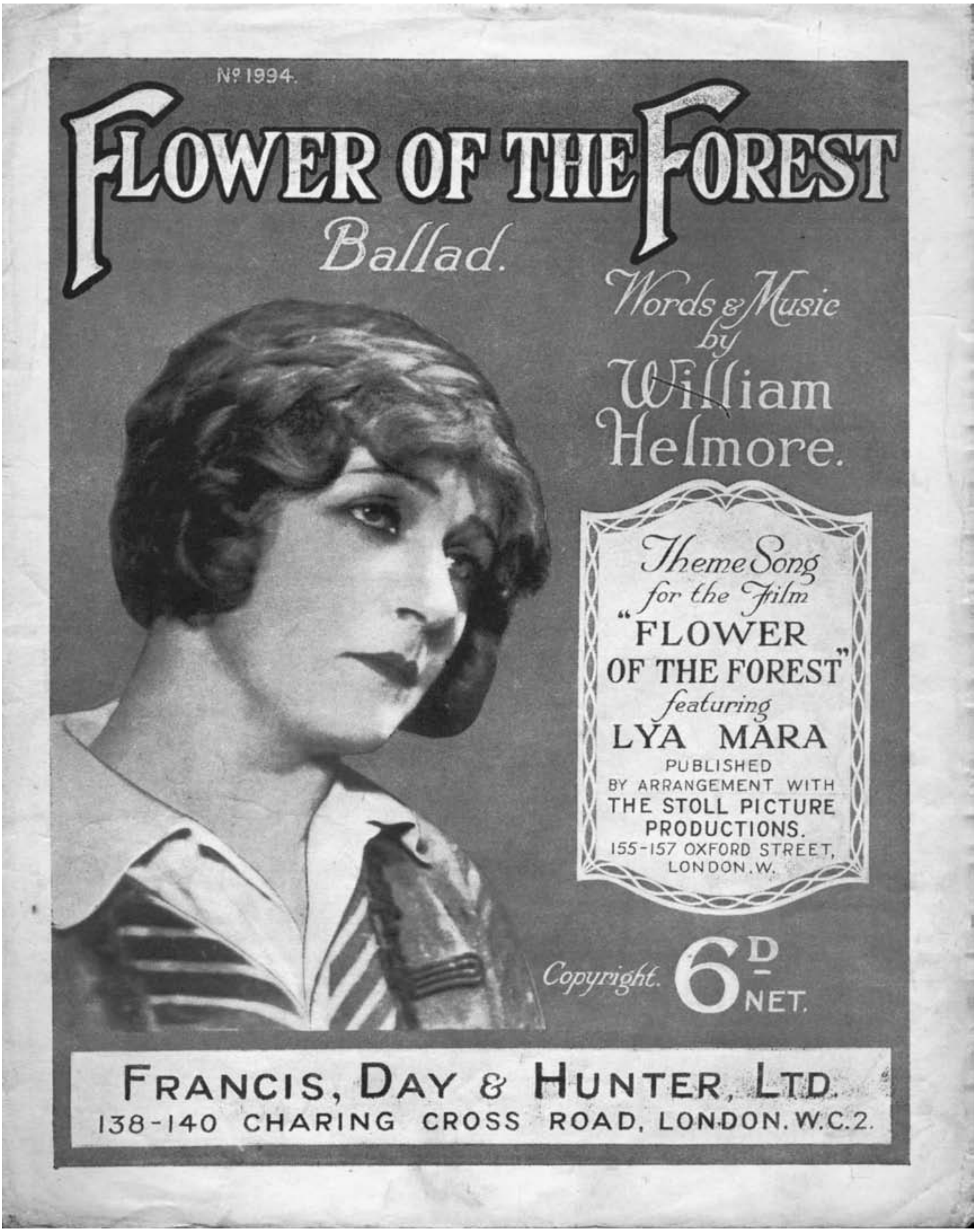
"You Brought Ireland Right Over to Me" is a 1917 song by J. Keirn Brennan (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) pictures "Frank Kingsley and Mildred Manning, Vitagraph players," sitting on a dock by the sea. She is holding a large bag and apparently she has just arrived from Ireland. The narrator of the song says that his sweetheart from Ireland has come over and brought Ireland to him.

Lya Mara

Lya Mara (1897–?), who was born in Latvia, became a star of the German cinema after marrying German director Frederick Zelnik in 1918. He directed most of her films, including *The Venus of Montmartre* (1925), *Flower of the Forest* (1926) and *The Blue Danube* (1927).

Flower of the Forest, a 1926 German film (original title: *Die Försterchristel*) distributed in England by Stoll, is accompanied by the theme song "Flower of the Forest" by William Helmore (words and music). Mara plays Christel, a forester's daughter who has a bucolic romance with Austrian Emperor Franz Josef (William Dieterle). The sheet music (London: Francis Day Hunter) pictures Mara looking sad. The film is an adaptation of a Hungarian operetta by George Jarno. Helmore's song deplores Christel's fate.

The Blue Danube, a 1927 German film (original title: *An der schönen blauen Donau)* distrib-


Nº 1994.
FLOWER OF THE FOREST
Ballad.
Words & Music by William Helmore.
Theme Song for the Film "FLOWER OF THE FOREST" featuring LYA MARA
PUBLISHED BY ARRANGEMENT WITH THE STOLL PICTURE PRODUCTIONS. 155-157 OXFORD STREET, LONDON. W.
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Lya Mara: sheet music for *Flower of the Forest*

uted in England, with song "The Blue Danube" by Johann Strauss (music) and Charles Dunn (words). Mara plays a cabaret performer who has an affair with a count's son. The sheet music (London: Feldman) features a drawing of a woman in an elaborate dress and identifies her as Mara.

Aurora Mardiganian

Aurora Mardiganian (1901–1994) was an Armenian woman caught up in the massacre of Armenians by the Turks in 1915 during World War I. She escaped to America and wrote a book about her experiences titled *Ravished Armenia*, which was filmed as *Auction of Souls*.

Auction of Souls, a 1919 Selig film, with song "American Maid" by Wilbur Weeks (words) and M. Alexander (music). Mardiganian plays herself opposite Irving Cummings and Anna Q. Nilsson in this film based on her book *Ravished Armenia*. The sheet music cover (New York: E. T. Paull) features a drawing of a woman in oriental costume. The inside has a photo of Mardiganian who is described as being "the sole survivor of the million Armenian maids who were taken by the Turks in the great Armenian massacres. Now appearing in the great photo play of her people's tragedy *Auction of Souls*." The song, dedicated to Mardiganian, is a love song to an Armenian maid with dark hair and rosy cheeks.

Mae Marsh

Mae Marsh (1895–1968), one of the greatest actresses of the silent cinema, won special praise for her performances in D. W. Griffith's *The Birth of a Nation* (as the little sister, wearing a fake ermine dress) and *Intolerance* (as "the Dear One"). She had her first leading role for Griffith in *Man's Genesis* (1912) and stayed with him until 1917 when Samuel Goldwyn offered her big bucks to join his company. Her career after Griffith was less interesting.

"Mae Marsh Waltzes" were 1917 waltzes by Sadie Koninsky. The sheet music (Troy, New York: Koninsky Music) says the music is dedicated "to Miss Mae Marsh, America's popular motion picture star," and it features her photo.

"He's Got Those Big Blue Eyes Like You, Daddy Mine" is a 1918 song by Alfred Dubin and Lew Wilson. The sheet music (New York: Witmark) pictures "Mae Marsh, Goldwyn Pictures star," cuddling a baby. The song is about a soldier who receives a letter from his wife informing him that he now has a baby son with "big blue eyes like you, Daddy."

Paddy-the-Next-Best-Thing, a 1923 Herbert Wilcox film, with song "Paddy-the-Next-Best-Thing" by P. J. O'Reilly and Raymond Loughborough. Marsh plays a woman named Paddy who becomes involved with her sister's lover. The sheet music (London: Metzler) features a color photo of Marsh who went to England to make this film.

The Rat, a 1925 W. F. film, is accompanied by songs "Odile (The Lily of Montmartre)" and "The Rat Step" by Ivor Novello. In the film, Marsh plays Odile, the lover of Parisian ruffian Ivor Novello who has to kill to protect her.

Vivian Martin

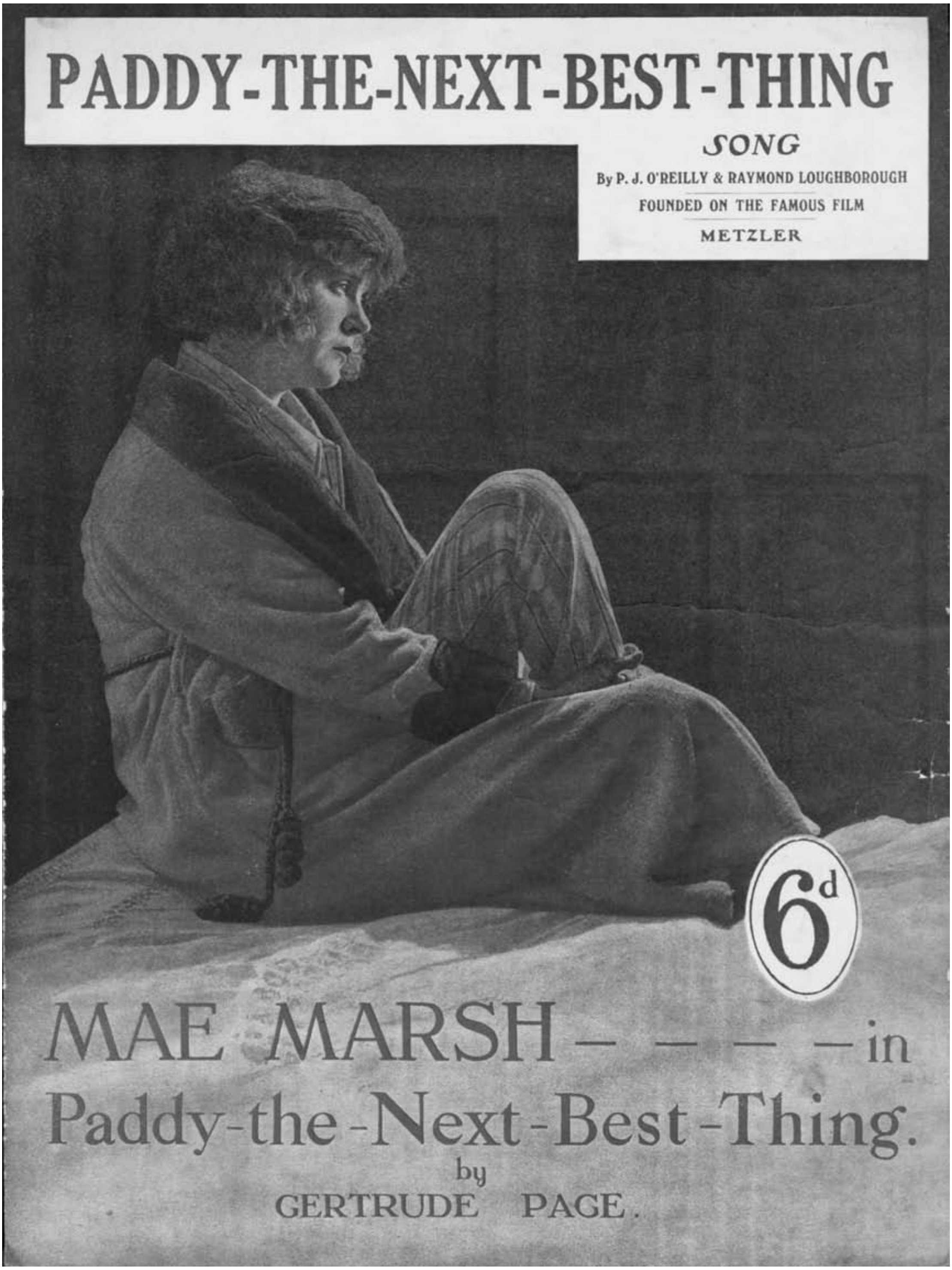
Vivian Martin (1893–1987) played leading roles in silent films for ten years, from 1914 to 1924, and then quit the business. Her features include *The Third Kiss* (1919), *Mother Eternal* (1921) and *Soiled* (1924).

The Third Kiss, a 1919 Paramount-Artcraft film, with song "The Third Kiss (Missy, Dainty Missy)" by Bernie Grossman (words) and Billy Frisch (music). Martin plays Missy, a woman who inherits an evil uncle's fortune and resolves to atone for his misdeeds. The sheet music (New York: Stern) says the song was inspired by the film and is "dedicated to Vivian Martin."

The Home Town Girl, a 1919 Paramount film, with song "When I Get Home, I Wish I Had Someone Waiting" by Howard Rogers and Percy Wenrich. In the film, Martin comes to the aid of her fiancé after he misuses money from his company. The sheet music (London: Darewski) pictures her.

You Never Saw Such a Girl, a 1919 Paramount film, with song "You Never Saw Such a Girl" by Balloch Glen (words) and J. A. Tunbridge (music). Martin is an orphan in search of antiques who finds she is the granddaughter of a wealthy man. The sheet music (London: Feldman) features her photo.

Mother Eternal, a 1921 Ivan Abramson/Graphic film, with song "Mother Eternal" by William Duncan (words) and Anselm Goetzl (music). Martin is a mother who has to give up her son for adoption but gets reunited with him twenty years later. The sheet music (New York: Witmark) pic-



PADDY-THE-NEXT-BEST-THING

SONG

By P. J. O'REILLY & RAYMOND LOUGHBOROUGH

FOUNDED ON THE FAMOUS FILM

METZLER

6d

MAE MARSH — — — — in
Paddy-the-Next-Best-Thing.
by
GERTRUDE PAGE.

Mae Marsh: sheet music for *Paddy-the-Next-Best-Thing*

tures Martin with children. Ivan Abramson produced, wrote and directed the film.

John Martin-Harvey

Sir John Martin-Harvey (1867–1944), one of the best-known English actor-managers of his time, became famous in 1899 for his role as Sidney Carton in a stage version of Dickens's *A Tale of Two Cities*. He reprised the role on screen in 1926 to considerable acclaim.

The Only Way, a 1926 Herbert Wilcox film, with song "The Only Way" by William Helmore. Martin-Harvey plays Sydney Carton in this film "founded on Charles Dickens masterpiece *A Tale of Two Cities*." The sheet music (London: Laurence Wright) pictures a couple embracing, presumably Carton and the seamstress on their way to the guillotine.

The Burgomaster of Stilemonde, a 1928 British Filmcraft film, with song "As the Sun Goes Down" by Pat Heale (words) and Fred Elizalde (music). Martin-Harvey plays the burgomaster, a role he has created on stage in 1918.The sheet music (London: Cavendish) pictures him.

Shirley Mason

Shirley Mason (1900–1979) acted in over a hundred films from 1910 to 1929 and then retired. She had the leading roles in most of her 1920s films, including Jim Hawkins in *Treasure Island* (1920) and Jewel, opposite Percy Marmont, in Victor Fleming's *Lord Jim* (1925).

"I'm a Cave Man" is a 1919 song by Dave Oppenheim, Al Piantadosi and Sammy Stept. The sheet music (New York: Piantadosi) features a portrait of "Shirley Mason courtesy of Paramount Corp." and a drawing of a cave man chasing women. The song narrator says he is a cave man who is crazy over wild women, "the wilder you can get 'em the more I like to pet 'em."

Treasure Island, a 1920 Paramount-Artcraft film, with song "Treasure Island by Louis Weslyn (words) and Joe Meyer (music). Mason plays Jim Hawkins in this version of the Robert Lewis Stevenson novel. The sheet music (San Francisco: Daniel and Wilson) says "Maurice Tourneur presents *Treasure Island*" and it features a scene from the film with Mason as Hawkins, Charles Ogle as Long John Silver and Lon Chaney as George Merry.

Lights of the Desert, a 1922 Fox film, with song "For the Sake of Auld Lang Syne" by George Graff Jr. and Annelu Burns (words) and Ernest R. Ball (music). Mason plays a San Francisco actress stranded in a small Nevada mining town who falls in love with oil-well owner Allan Forrest. The sheet music (New York: Witmark) pictures Mason in a bower of flowers with Forrest. The song says, "For the sake of auld lang syne, take me in your arms again."

Sweet Rosie O'Grady is a 1926 Columbia film "suggested" by the song "Sweet Rosie O'Grady." Mason plays Rosie O'Grady, an orphan who has become involved with rich socialite Cullen Landis. Frank R. Strayer directed.

Mary Maurice

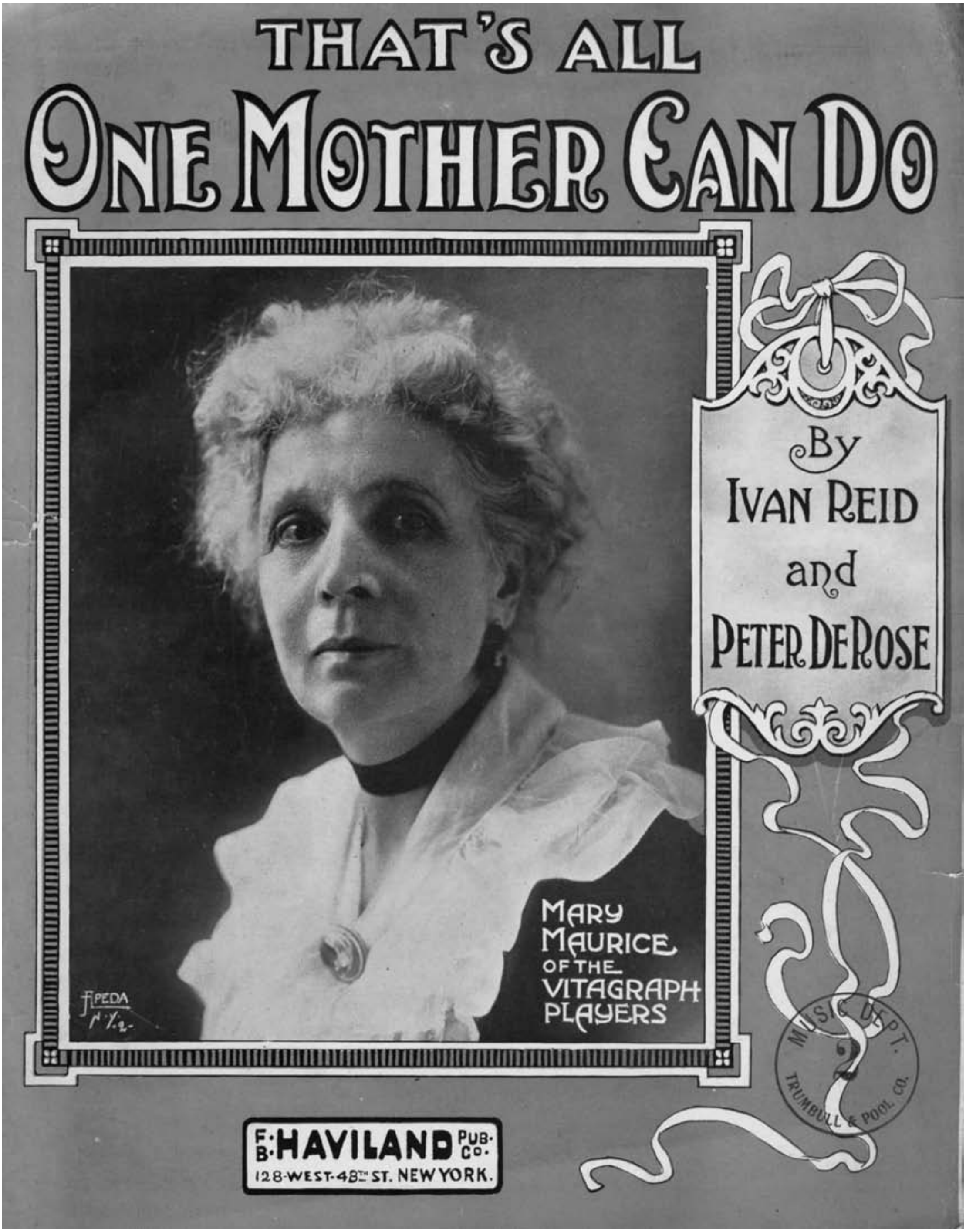
Vitagraph star Mary Maurice (1844–1918), who was considered the ideal screen mother, played that role in more than 130 films. She was also a great favorite with the producers of patriotic song sheets. Her last acting role was in Guy Empey's patriotic picture *Over the Top*.

"The Little Grey Mother Who Waits All Alone" is a 1915 song by Bernard Grossman (words) and Harry De Costa (music). The sheet music (New York: Witmark) features a large photo of "Mrs. Mary Maurice, Vitagraph player," seated in a chair, wearing a shawl and reading a book. The song says a mother is waiting for her soldier son to return to the "chill, dreary spot that was once Home Sweet Home."

"Since I Lost You, Mother O'Mine" is a 1915 song by Jos. H. Hughes and Harry Richardson. The sheet music (Saginaw, MI: Jos. H. Hughes) says the song is dedicated to "Mary Maurice, the Vitagraph Mother."

"The Greatest General of Them All" is a 1917 song by Robert F. Roden (words) and A. Fred Phillips (music). The sheet music (New York: Maurice Richmond) pictures "Mary Maurice, Vitagraph star" and drawings of a boy growing up to be a soldier. The song says that the bravest hero is the mother, "the greatest little general of them all."

"That's a Mother's Liberty Loan" is a 1917 song by Mayo and Tally and Clarence Gaskill. The sheet music (New York: M. Witmark) pictures Maurice bidding farewell to soldier son Edward Earle and identifies them as "Greater Vitagraph stars." The song says, "There's a lonely little mother in a lonely home tonight thinking of her soldier boy who marched away to fight ... when the


THAT'S ALL
ONE MOTHER CAN DO
By
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and
PETER DE ROSE
MARY
MAURICE
OF THE
VITAGRAPH
PLAYERS
APEDA
N.Y.
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Mary Maurice: sheet music for "That's All One Mother Can Do"

battle's won, I'll take back my son, that a mother's Liberty Loan."

"Your Country Needs You Now" is a 1917 song by Al Dubin (words) and Rennie Cormack and Geo. B. McConnell (music). The sheet music (New York: M. Witmark) features a photo of a "trio of Vitagraph stars," with Maurice seated and Harry Morey and Eulalie Jensen standing. The song says that sweethearts and mothers want you to keep your vow and volunteer because "your country needs you now."

"That's All One Mother Can Do" is a 1918 song by Ivan Reid and Peter De Rose. The sheet music (New York: Haviland) features a large photo of "Mary Maurice of the Vitagraph players." The song says that you should value the mother who brought you up and taught you everything and would give her life for you.

Doris May

Doris May (1902–1984) began her film career in 1917, working mostly in comedies and westerns. She played opposite Charles Ray in several films and was Jackie Coogan's sister in *Peck's Bad Boy* (1921). Her last movie was *Compassion* (1927).

Tea with a Kick, a 1924 Victor Halperin film, with song "Tea with a Kick" by Jimmy Campbell and Reg Connelly. May opens a tearoom and hires a group of out-of-work chorus girls to put on a cabaret. It attracts a lot of male customers. The sheet music (London: Lennox) pictures a girl with a teapot. The film was marketed with the slogan: "A 27-star dramatic treat with 10 prize-winning beauties and a ballet of 100 Hollywood heartbreakers." Who could resist?

Edna Mayo

Edna May (1895–1970) made twenty-seven films in the1910s, including *Graustark* (1915), with Francis X Bushman, *The Strange Case of Mary Page* (1916), with Henry B. Walthall, and *The Return of Eve* (1916), with Eugene O'Brien.

The Blindness of Virtue, a 1915 Essanay film, with song "The Blindness of Virtue" by Harry Bewley. Mayo is an extremely naïve girl who seems to know nothing about sex. Her behavior arouses suspicion about Bryant Washburn but he ends up marrying her anyway. The sheet music (New York: Harry Bewley) pictures Mayo in a virtuous blindfold.

May McAvoy

May McAvoy (1899–1984) had a good career in the silent era, playing Esther in *Ben-Hur* (1925) and Lady Windermere in Ernst Lubitsch's *Lady Windermere's Fan* (1925), but she won her place in movie history in the first talkie, even though she didn't talk in it. She starred opposite Al Jolson in *The Jazz Singer* (1928), the film that led to the demise of the silent film.

Lady Windermere's Fan, a 1925 Warner Bros. film, with song "One of Us" by William Helmore. McAvoy plays Lady Windermere whose lost fan nearly causes a scandal. The sheet music (London: Francis, Day and Hunter) says it is the "theme song from the film *Lady Windermere's Fan* featuring May McAvoy," and it pictures her holding a fan. Ernst Lubitsch directed this tongue-in-cheek version of the Oscar Wilde play.

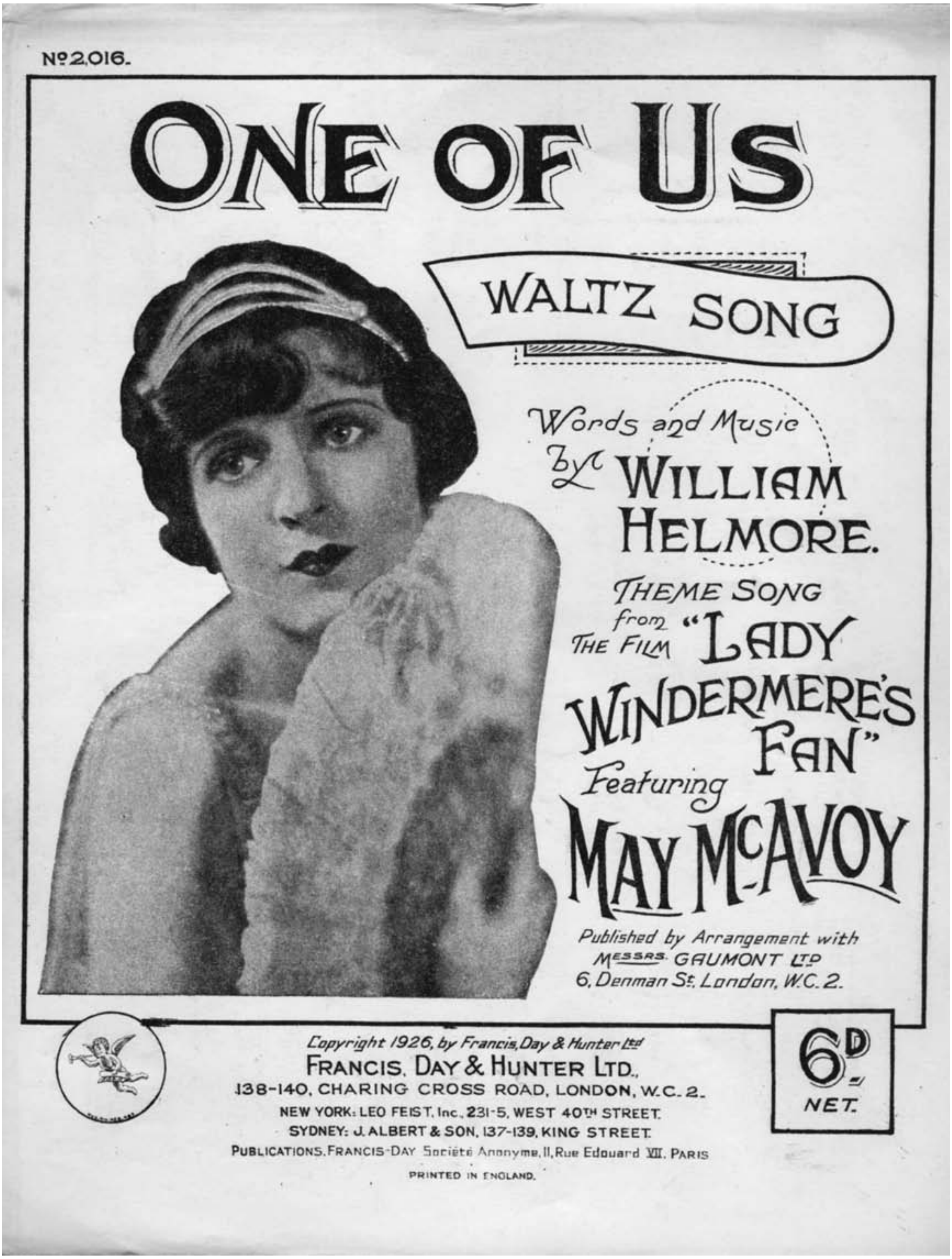
My Old Dutch, a 1926 Universal-Jewel film, with song "My Old Dutch" by Albert Chevalier and Charles Ingle. Hersholt plays Erb 'Uggins, a London East End costermonger, and a friend of May McAvoy who tries to raises her son to be a gentleman. The sheet music (New York: Pioneer) says this is "a new edition of the famous character love song revived and rearranged in conjunction with the presentation by Carl Laemmle of the feature photoplay *My Old Dutch* starring May McAvoy, Pat O'Malley, Cullen Landis and Jean Hersholt," and it pictures Hersholt, McAvoy and the other actors.

The Fire Brigade, a 1926 MGM film, with song "The Fire Brigade" by Ted Snyder and Alfred Bryan. McAvoy loves rookie fireman Charles Ray who rescues a child from a burning roof. The sheet music (New York: Waterson) says the song was "inspired by the Metro-Goldwyn-Mayer screen production of the same name starring May McAvoy and Charles Ray."

Claire McDowell

Claire McDowell (1877–1966) began her movie career in 1908 at the age of nineteen with a role the D. W. Griffith's *The Devil* and continued to act in movies until 1944. Her ninety silent features include such classics as *The Mark of Zorro*, *Ben Hur* and *The Big Parade*.

Mother o' Mine, a 1921 Thomas Ince film, with song "Mother of Mine" by Bob Murphy (words) and Elmore White (music). The sheet music (New York: Remick) features a sketch of McDowell. She



No. 2,016.

ONE OF US

WALTZ SONG

Words and Music
by WILLIAM
HELMORE.

THEME SONG
from
THE FILM "LADY
WINDERMERE'S
FAN"
Featuring
MAY McAVOY

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May McAvoy: sheet music for *Lady Windermere's Fan*

plays the mother of Lloyd Hughes who is false accused by Betty Blythe of killing his father. He saved from execution with McDowell's help.

Walter McGrail

Walter McGrail (1888–1970) joined the Vitagraph studio in 1916 and was a Vitagraph regular until 1919, playing opposite Corinne Griffith in *Miss Ambition, The Girl Problem* and *The Adventure Shop*. His later pictures include *Suzanna* (1924), with Mabel Normand, and *The Scarlet West* (1925), with Clara Bow.

"Good-bye, Little Girl, Good-bye" is a 1918 song by Will D. Cobb and Gus Edwards. The sheet music (New York: Witmark) shows Vitagraph stars McGrail (in an Army uniform) and Corinne Griffith embracing.

"Goodbye, Mother Machree" is a 1918 song by J. Keirn Brennan (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) pictures "Mrs. Jane Jennings and Walter McGrail, Vitagraph stars." She is seated on an armchair while he says goodbye standing. The soldier who narrates the song says goodbye to his mother and asks her not to grieve as he will come back.

Douglas McLean

Douglas McLean (1890–1967), who acted in over forty silent movies from 1914 to 1929, was also a writer and producers. His films include *Passing Through* (1921), *The Yankee Consul* (1924) and *Seven Keys to Baldpate* (1925).

The Hottentot, a 1922 Ince/Associated First National film, with song "The Hottentot Trot" by J. A. Tunbridge and Eric Valentine. McLean plays a man frightened of horses who is mistaken for a steeplechase jockey by Madge Bellamy. The sheet music (London: Feldman) pictures McLean and Bellamy. The Hottentot is the racehorse McLean has to ride.

The Sunshine Trail, a 1923 Ince/First National film, is accompanied by the theme song "The Sunshine Trail" by George Gershwin (music) and Ira Gershwin (words, as "Arthur Francis"). McLean plays a war hero who returns to his hometown to see his sweetheart but runs into problems because people think he's an imposter. The sheet music (New York: Harms) pictures him returning with his suitcase.

Thomas Meighan

Thomas Meighan (1879–1936) was hugely popular in the silent era. His films include Sidney Franklin's *The Heart of Wetona* (1919), with Norma Talmadge, Cecil B. DeMille's *Male and Female* (1919), with Gloria Swanson, and DeMille's *Manslaughter* (1922), with Leatrice Joy.

Probation Wife, a 1919 Norma Talmadge/Select film, with song "I Knew We'd Meet Again" by Rodney Powers (words and music). Meighan is a novelist who married Norma Talmadge "in name only" so she would not have to return to a reformatory. The sheet music (New York: Bluebird) pictures him with Talmadge. Sydney A. Franklin directed.

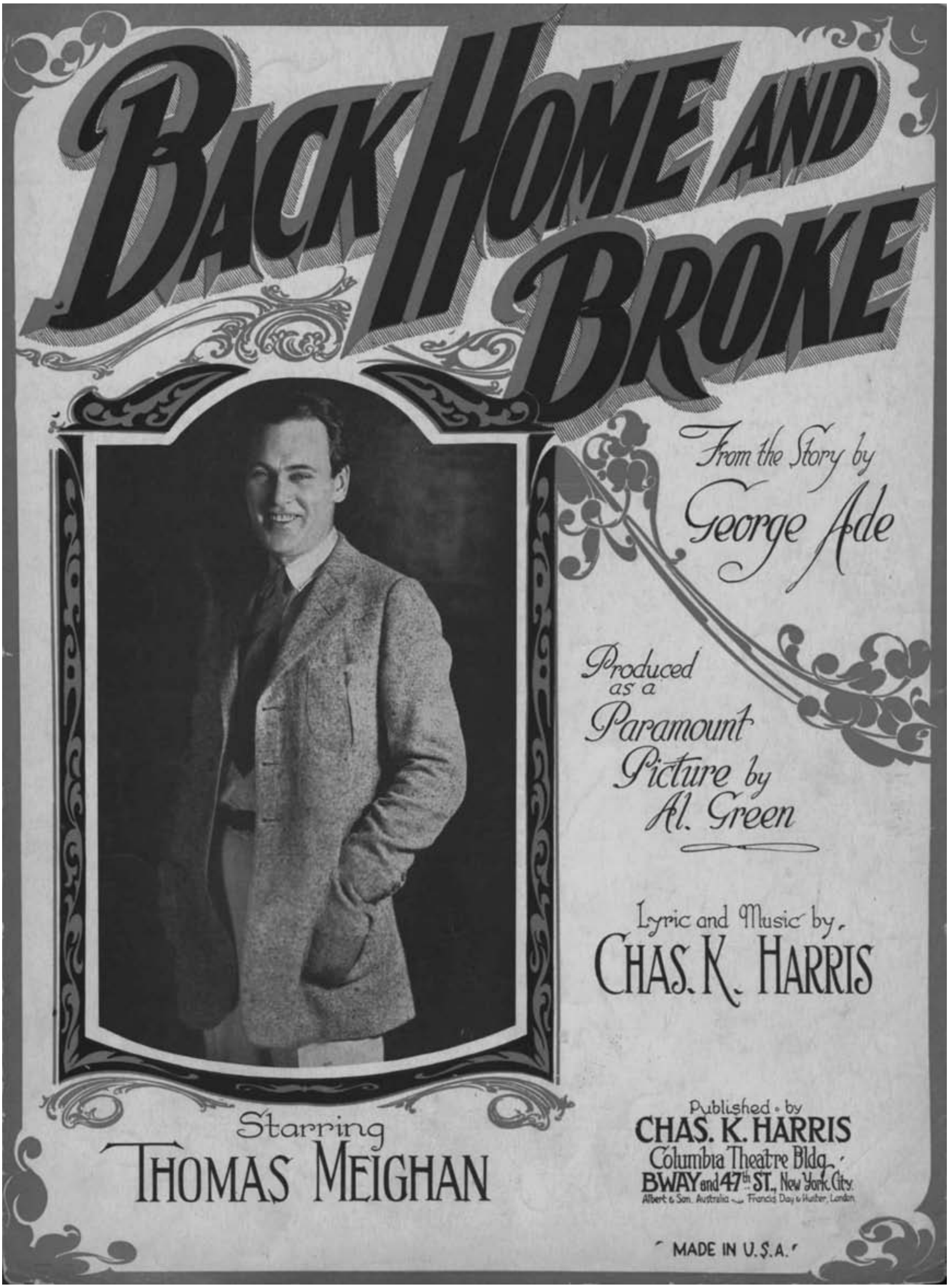
Back Home and Broke, a 1922 Famous Players–Lasky/Paramount film, with song "Back Home and Broke" by Charles K. Harris. Meighan plays the son of a rich man whose friends desert him when his father dies in debt. He leaves town, becomes rich, and returns home pretending to be poor. The sheet music (New York: Chas. K. Harris) says the film is based on a story by George Ade, and it features a large photo of Meighan. The song is about a man returning broke to his home town. Alfred E. Green directed.

Hollywood, a 1923 Paramount film, with song "Hollywood" by Aubrey Stauffer. Meighan is seen in the film and cited in the song. A woman sings of going to Hollywood to get into clinches with Tommy Meighan.

Emily Merceau

Emily Merceau had a narrowly focused movie career, acting only in sex education movies about syphilis. In the Warner Bros. film *Open Your Eyes* (1919) she played an innocent 16-year-old who contracts syphilis. In the independent film *Wild Oats* (1919) she was once again in trouble. Neither film has survived and nothing is known about Merceau.

Wild Oats, a 1919 Samuel Cummings/Social Hygienic Films of America film, with song "Wild Oats" by Jeff Branen (words) and Ed O'Keefe (music). The sheet music (New York: Morris) pictures Merceau and William Jefferson. This is an early exploitation film disguised as an anti-syphilis sex-education movie. A doctor arranges for nurses to impersonate prostitutes to show a young man that brothels are dangerous to the health.


Back Home and Broke
From the Story by
George Ade
Produced as a Paramount Picture by Al. Green
Lyric and Music by
Chas. K. Harris
Starring
Thomas Meighan
Published by
Chas. K. Harris
Columbia Theatre Bldg.
B'way and 47th St., New York City
Albert & Son, Australia — Francis Day & Hunter, London
Made in U.S.A.

Thomas Meighan: sheet music for *Back Home and Broke*

Claire Mersereau

Claire Mersereau (1894–1983), the sister of Violet Mersereau, acted in half a dozen films in the 1910s, including *The Avalanche* (1915), *Ashes* (1916) and *Black Is White* (1920).

"It Seems Like Ages and Ages and You've Only Been Gone a Day" is a 1920 song by James Kendis and James Brockman. The sheet music (New York: Kendis, Brockman Music) features a photo of Mersereau. The song says, "The night shadows fall / With tears I recall / True love in a shack / how I wish you were back / And you've only been gone a day."

Violet Mersereau

Violet Mersereau (1892–1975), who was in over one hundred silent films, acted in many early D. W. Griffith films, including *The Suicide Club* and *The Cricket on the Hearth* (both 1909) and 25 Universal films in 1915, including *The Wolf of Debt* and *The Alibi*. She starred in a Bluebird series that included *Susan's Gentleman* (1917), *Morgan's Raiders* (1918) and *The Nature Girl* (1919).

"Universal Fox Trot" is a 1915 instrumental by Joe Rosey, a tribute to the Universal Film Manufacturing Company. The sheet music (New York: Shapiro, Bernstein) features a large portrait of Mersereau.

Patsy Ruth Miller

Patsy Ruth Miller (1904–1995) is mainly remembered for her starring role as gypsy Esmeralda in the 1923 *The Hunchback of Notre Dame* but she was in fifty other silent movies. She played opposite Rudolf Valentino in 1921 in *Camille* and *The Sheik*, and with Tom Mix in 1922 in *The Fighting Streak* and *Big Stakes.*

The Hunchback of Notre Dame, the 1923 film, is accompanied by four songs. Hunchback Quasimodo (Lon Chaney) sacrifices his life to save gypsy girl Esmeralda (Miller) who has befriended him. The sheet music (London: Duff Stewart) for "The Hunchback of Notre Dame (The Song of the Bell)," by D. Cameron Forrester (words) and Montague Clayton (music), says the song is "dedicated to Esmeralda, the heroine of Carl Laemmle's screen masterpiece *The Hunchback of Notre Dame,* the greatest screen attraction of the age," and it pictures Miller and Notre Dame Cathedral. The song is narrated by Quasimodo who says he would die for Esmeralda and that he rings the bell to express his love. The sheet music (London: Duff Stewart) for "The Hunchback Waltz," by Montague Clayton, pictures Miller and the cathedral. The sheet music (New York: Schirmer) for "The Hunchback of Notre Dame Love Theme," by Domenico Savino, features Miller and the cathedral. The sheet music (New York: Belwin) for "Chimes of Notre Dame," by Maurice Baron, pictures the cathedral.

Marriage by Contract, a 1927 Tiffany-Stahl film, is accompanied by two songs, "Come Back to Me" by David S. Goldberg (words) and A. E. Joffe (music), and "When the Right One Comes Along" by L. Wolfe Gilbert (words) and Mabel Wayne (music). In the film, Miller dreams she has three unsuccessful "companionate" contract marriages, then wakes up and marries in church the man she really loves, Lawrence Gray. The sheet music (New York: Shapiro, Bernstein) for "Come Back to Me" says it is the "theme song of the Tiffany Stahl special production *Marriage by Contract* featuring Patsy Ruth Miller and Lawrence Gray," and it pictures them. The film had a music soundtrack.

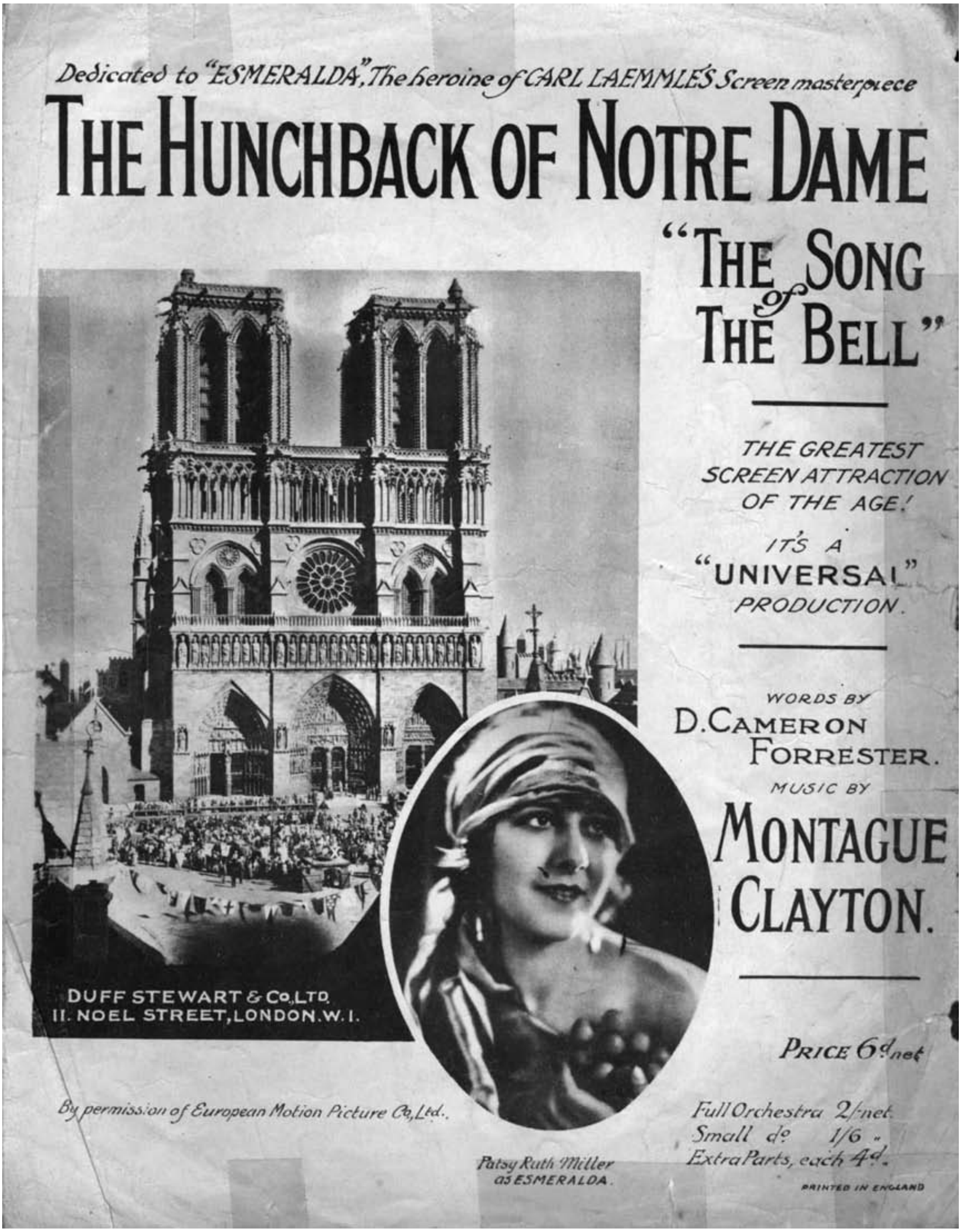
Walter Miller

Walter Miller (1892–1940) starred in seventeen silent serials, including *Sunken Silver, Play Ball* and *Hawk of the Hills*, and was especially popular when teamed with Allene Ray.

The King of the Kongo, a 1929 Mascot serial, with song "Love Thoughts of You" by Lois Leeson (words) and Lee Zahler (music). Miller plays a man seeking his missing brother in the jungle who teams up with Jacqueline Logan who is looking for her father. They are menaced by ivory smugglers and a giant gorilla. The sheet music (New York: Shapiro Bernstein) pictures them in the jungle. The serial was released in both silent and sound versions.

Mary Miles Minter

Mary Miles Minter (1902–1984) was major competition for Mary Pickford in the 1910s with blonde curls as attractive as Pickford's. She had great success with *Anne of Green Gables* (1919) and *Jenny Be Good* (1920), both directed by William Desmond Taylor with whom she had a secret affair. Her career ended abruptly in 1922 with the scandal over Taylor's murder.



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Patsy Ruth Miller: sheet music for ***The Hunchback of Notre Dame***

Always in the Way, a 1915 Metro film, with song "Always in the Way" by Chas. K. Harris. Minter, playing the daughter of a rich lawyer, runs away because her stepmother claims she is "always in the way." The sheet music (New York: Chas. K. Harris) pictures Minter and says the movie is the "picturization of the famous song classic filmed from an original manuscript by the author of the song."

Anne of Green Gables, the 1919 Realart film, with song "Anne of Green Gables" by Will Heelan (words) and Will Haskins (music). Minter plays a mischievous girl raised by foster parents on a farm called Green Gables. The sheet music (New York: Broadway Music) says "this song has the official and exclusive approval and acceptance of Mary Miles Minter and Realart Pictures Corporation for use with their photoplay *Anne of Green Gables*." It pictures Minter with long curls in front of a country home.

Tom Mix

Tom Mix (1880–1940) could ride his horse Tony as elegantly as Fred Astaire could dance and he usually wore a white hat to reinforce his heroic stature. His romantic, stunt-filled action films for Selig, starting in 1911, were quite different from the harshly realistic pictures of William S. Hart, and eventually became more popular.

"Tom Mix" is a 1919 song by Sam Ehrlich (words) and Leo Edwards (music). The sheet music (New York: McCarthy and Fisher) features photos of Mix in action poses. The song says, "Dressed in buckskins he looks grand / With a gun in either hand / Who's the hero in the movies? Tommy Mix." He is not afraid to swim a river or jump on a train, as he's braver than a life saver. "When the men out West do shady tricks / You just do work with pistol clicks."

Cyclone, a 1920 Fox film, with song "High Voltage" by Tom Mix (words and music). Mix plays a Canadian Mountie who has to rescue his fiancée (Colleen Moore) from a gang of smugglers. The sheet music (New York: Shapiro Bernstein) pictures Mix.

"Tom Mix Tony Trot" is a 1925 song by Cumberland Clark, Huntley Trevor and Mark Strong. The sheet music (London: Ascherberg, Hopwood and Crew) shows Mix on his rearing horse and says, "Tom Mix and his wonder horse Tony appear exclusively in Fox films." The song describes a family going off to see a Tom Mix film.

Tumbling River, a 1927 Fox film, is accompanied by the theme song "Until You Came" by Walter Michels. Mix plays a rancher who tracks down a gang of rustlers and rescues the daughter of a fellow rancher from a river.

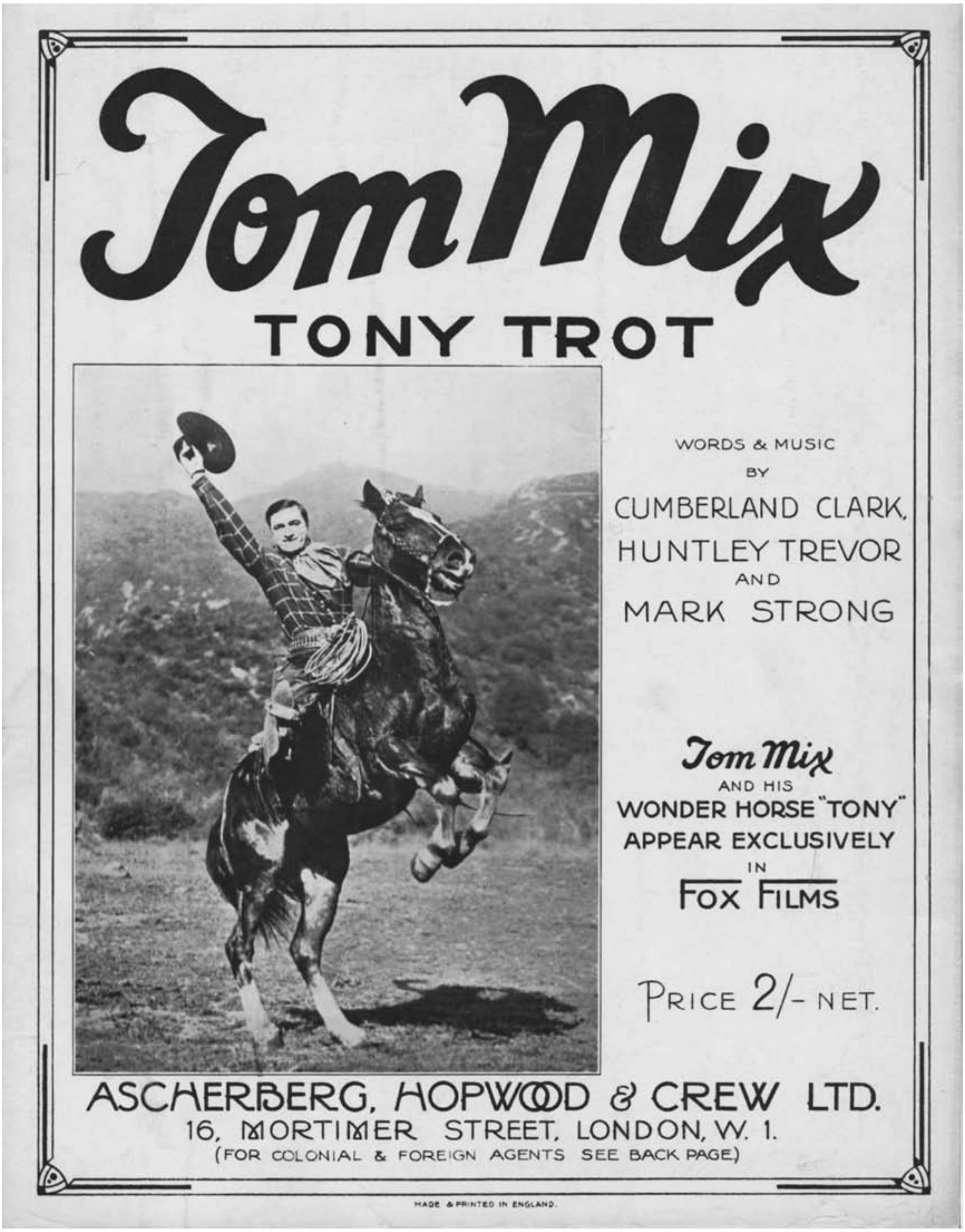
"Baby Peggy" Montgomery

"Baby Peggy" Montgomery (1918–) was the child-movie-star predecessor of Shirley Temple in the 1920s and her 1923 film *Captain January* was remade in 1936 with Temple in the same role. Baby Peggy entered films at the age of three, making shorts for Century Films, and was a surprisingly fine actress as her surviving films show. She was more or less forgotten after the 1920s but began to be remembered by movie buffs in the 1990s when she began publishing books on Hollywood subjects as Diana Serra Cary. She was honored at the silent film festival in Pordenone in 2006.

The Darling of New York, a 1923 Universal-Jewel film, included two songs. The sheet music (London: Feldman) for "Baby Peggy (The Darling of Us All)," by Ralph Stanley (words) and Leslie Alleyn (music), says the song was "suggested" by the film, is "dedicated to Baby Peggy, Century comedy star" and features multiple pictures of the child. The song praises the child's ability to make audiences laugh and cry. The sheet music (New York: Belwin) for "Baby Peggy," by A. Winkler (words) and J. Titlebaum (music), features photos of the child. In the film she plays an orphan cared for by gangsters for a time.

"That's My Baby" is a 1923 song by Sidney Clare, Cliff Friend and Owen Murphy The sheet music (New York: Maurice Abrahams) says that this "song sensation" dedicated to Baby Peggy, "Century comedy star," was "released through Universal Pictures Corp." and it features four portraits of her The lyrics of the song, however, talk about a "classy baby" who has "thrilled" the singer and sounds rather older than six. Presumably the songwriters knew what they were doing.

The Family Secret was a 1924 Universal-Jewel film that included "Baby Peggy Theme" by A. Winkler (words) and J. Titlebaum (music). This was a Belwin reissue for theater musicians of a song first published along with the 1923 film *The Darling of New York*. Baby Peggy plays a child who wanders away from home and is found by her father but he does not recognize her as he has been in prison for some years.



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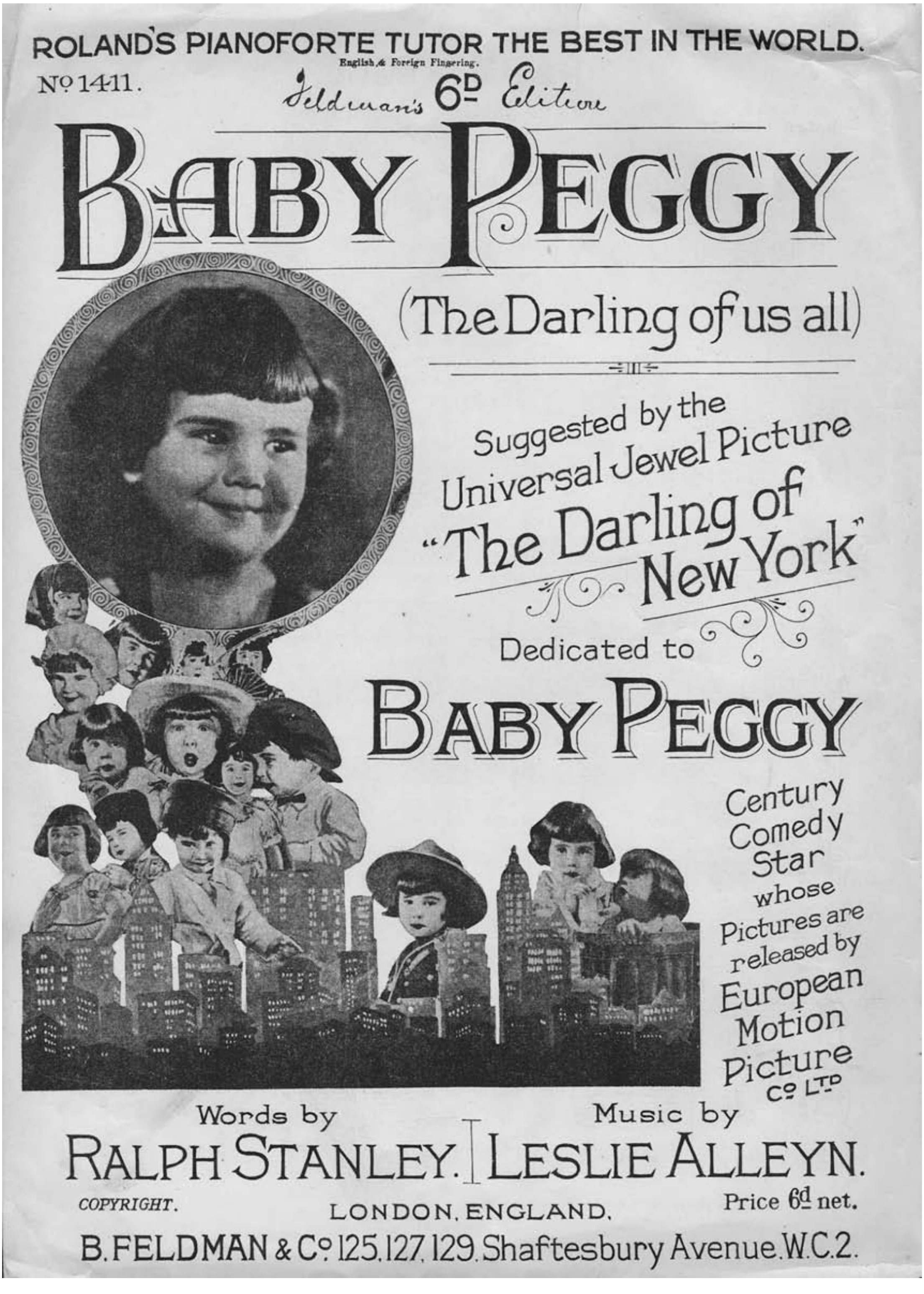
Tom Mix: sheet music for "Tom Mix Tony Trot"



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Baby Peggy Montgomery: sheet music for "Baby Peggy, The Darling of Us All"

"Poor Little Moving Picture Baby" is a 1925 song by Blanche Merrill. Fanny Brice, famous for her infant persona as Baby Snooks, sang this ditty when she was touring on the Orpheum circuit. It is the lament of a child actress who can't get jobs but thinks she will replace Baby Peggy when she gets old.

"Sweet Baby Peggy" is a 1927 song by Billy Frisch and Larry Rich. The sheet music (New York: Empire Music) says the song was introduced by J. T. Montgomery and it features Baby Peggy's photo. Her biography is printed on the inside front cover. J. T. Montgomery was Baby Peggy's father.

"You Have to Have It in Hollywood," a 1927 song by Irving Berlin, created for the *Ziegfeld Follies of 1927*, says Baby Peggy has lots of "it," even if she doesn't know what "it" means.

Colleen Moore

Colleen Moore (1900–1988) became the epitome of the madcap flapper when she starred in *Flaming Youth* (1923), quite a change from making westerns with Tom Mix. She began in 1917, had a starring role by 1918 and became a top star in the 1920s, especially in silent musicals. She earned a lot of money and quit films at the end of the silent era a wealthy woman.

When Dawn Came, a 1920 Hugh E. Dierker Photo Drama Productions film, with song "When Dawn Came" by E. Van Pelt (words) and Hampton Duran (music). Moore plays a blind girl whose sight is restored by a doctor who falls in love with her. The sheet music was published by Dierker.

April Showers, a 1923 Preferred film, with song "April Showers" by B. G. DeSylva and Louis Silvers. Moore plays the Irish-American daughter of a policeman in love with Kenneth Harlan who wants to be a policeman. The sheet music (New York: Harms) pictures Moore and Harlan sitting in the rain under an umbrella in front of an April calendar. The song was made famous by Al Jolson who introduced it in the 1921 stage show *Bombo*. It says April showers bring the flowers that bloom in May.

The Desert Flower, a 1925 film, with song "Desert Flower" by Clark Lewis and Reed Stampa. Moore is living in a boxcar near a railroad line in the desert when she falls in love with a handsome drunk and reforms him. The sheet music (London: Worton David) says the song was "inspired by Colleen Moore in the First National Picture" and pictures her wearing flowers and looking disdainful. The song is about a man dreaming of his desert flower.

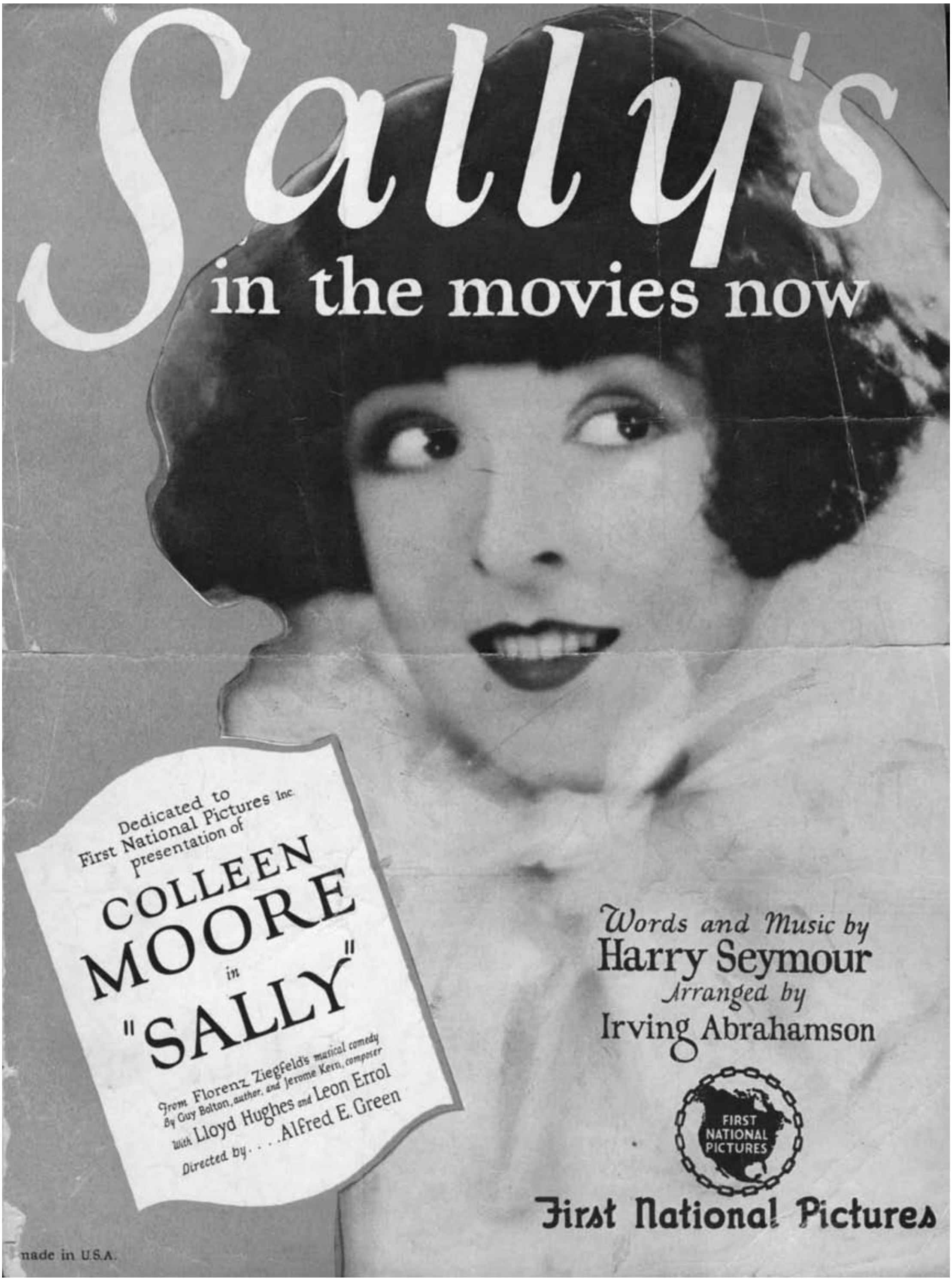
So Big, a 1925 First National film, with song "How Big Is Baby? So Big!" by Leo Wood and Fred Phillips. Moore, a once wealthy woman reduced to poverty, marries a poor farmer and finds happiness with a son she calls "So Big." The sheet music (New York: Henry Waterson) pictures Moore and says she is "featured in *So Big*, a First National Picture." The film is based on a novel by Edna Ferber.

Sally, a 1925 First National film, with song "Sally's in the Movies Now" by Harry Seymour, arranged by Irving Abrahamson. In the film, Moore rises from dishwasher to dancing star of the *Ziegfeld Follies*. The sheet music (New York: Harry Seymour) pictures Moore and says the song is "dedicated to First National Pictures Inc. presentation of Colleen Moore in *Sally*." The film is based on the Jerome Kern musical *Sally*.

"Light of My Eyes" is a 1925 song by Katherine Reeves (music) and W. Peet Leslie (words). The sheet music (London: Feldman) features a photo of Moore and says the composer is "winner of the £500 prize in the Colleen Moore–Daily Graphic Ambition Contest. Dedicated by the composer to Colleen Moore, the fascinating star of the silver screen appearing in First National Pictures."

Twinkletoes, a 1926 John McCormack/First National film, with song "Twinkletoes" by Stanley Turton (words) and Mark Audin (music). Moore plays a street dancer called Twinkletoes who falls in love with a married fighter after he rescues her. The sheet music (London: Feldman) says the song was "inspired by the film of Thomas Burke's famous story of Limehouse starring Colleen Moore" and it features sketches of Moore. The song is about a somewhat different Twinkletoes who dances in nightclubs every night and owns a car and a diamond ring.

Irene, a 1926 First National film, with song "Irene (The 'Top of the Morning' to You)" by Wal Clifford. Moore plays a woman named Irene who becomes a model in a modiste's shop. The sheet music (London: Worton David) says it is "the theme song of First National's great film *Irene*" and pictures Moore and drawings of fashion models. The song is about a man who loves a woman named Irene. The film was based on the stage musical *Irene* which has a different song titled "Irene."


Sally's
in the movies now
Dedicated to
First National Pictures Inc.
presentation of
COLLEEN
MOORE
in
"SALLY"
From Florenz Ziegfeld's musical comedy
By Guy Bolton, author, and Jerome Kern, composer
With Lloyd Hughes and Leon Errol
Directed by....Alfred E. Green
Words and Music by
Harry Seymour
Arranged by
Irving Abrahamson
FIRST NATIONAL PICTURES
First National Pictures
made in U.S.A.

Colleen Moore: sheet music for "Sally's in the Movies Now"

"Colleen (I Love You More)" is a 1926 song composed in honor of Colleen Moore and issued on sheet music.

Naughty But Nice, a 1927 film, with song "Naughty But Nice" by May Hackard. Moore is a plain Texas girl whose father sends her east to a finishing school where she becomes a beautiful woman. The sheet music (Alton, Illinois: Hippodrome) does not mention the film, so this may have been an unauthorized song cashing in on the film's publicity.

Lilac Time, a 1928 First National film, with song "Jeannine I Dream of Lilac Time" by L. Wolfe Gilbert (words) and Nathaniel Shilkret (music). Moore is a French woman in love with World War I aviator Gary Cooper. The American sheet music (New York: Leo Feist) pictures Moore holding a bouquet of lilacs. The English sheet music (London: Francis, Day and Hunter), using the film's English title of *Love Never Dies*, pictures Moore in a saucy pose. The film was issued in two versions, one silent to be screened with live orchestra, and one with a music track.

Synthetic Sin, a First National film, with song "Betty" by Harold Christy and Nat Shilkret. Moore plays Betty, a young woman who has dreams of being a stage star. The sheet music (New York: Leo Feist) pictures Moore. The song was recorded by Nat Shilkret and the Victor Orchestra. The film is silent with a music track.

Matt Moore

Matt Moore (1888–1960), who started his film career in 1912, made over 150 silent movies. He had a major hit early on with the controversial *Traffic in Souls* (1913) and good roles in *The Dark Star* (1919) with Marion Davies and *The Storm* (1922) with Virginia Valli. He was one of four Irish-born brothers who became American movie stars

Traffic in Souls, a 1913 IMP-Universal film, with song "Traffic in Souls" by Alexander Dubin (words) and Horatio Buckley (music). Moore is a police officer who helps break up a white-slave-traffic ring. The sheet music, printed like a newspaper extra, features Moore's photo but does not identify him. The song says, "They're selling souls in this world of ours like cattle and common things. They're trading hearts just for glittering gold."

The Storm, a 1922 Universal-Jewel film, with song "You Know How 'Tis" by Arthur A. Penn. Moore loves and loses Virginia Valli during a violent snowstorm in the Canadian Northwest. The sheet music (New York: Witmark) says the song was "inspired by the phrase made popular by Virginia Valli in the Universal-Jewel photoplay *The Storm.*"

The First Year, a 1926 Fox film directed by Frank Borzage, with song "Thinking of You" by Joseph Grey (words) and Allies Moore (music). The film tells the story, often comic, of the first year of marriage of a young couple in a small town. The sheet music (New York: American Music) pictures Matt Moore with his wife in the film, Kathryn Perry.

Owen Moore

Owen Moore (1886–1939) was the most famous of four Irish-born brothers who became American movie stars. He began with D. W. Griffith at Biograph in 1908 and was in many of the director's early films. He married Mary Pickford in 1911 and played her Prince Charming in *Cinderella* (1914). After their divorce he married Kathryn Perry. His later films include *The Blackbird* (1926) and *The Red Mill* (1927) with Marion Davies.

Piccadilly Jim, a 1919 Selznick/Select film, with song "Piccadilly Jim" by Al Wilson and Lou Klein (words) and Irving M. Bibo (music). Moore plays an American in London whose wild behavior wins him the nickname of "Piccadilly Jim." When he meets Zena Keefe he decides to reform. The sheet music (New York: Irving Berlin) says the song was "written in conjunction with the Selznick picture starring Owen Moore" and it pictures him with Keefe.

Tom Moore

Tom Moore (1883–1955), the brother of Owen, Matt and Joe, made over a hundred films in the silent era and married two of the top female stars, Alice Joyce and Renée Adorée. His best-known movies are *Manhandled* (1924) with Gloria Swanson and *A Kiss for Cinderella* (1926) with Betty Bronson.

Heartsease, a 1919 Goldwyn film, with song "Heartsease" by Alfred Bryan (words) and Neil Moret (music). Moore plays a young composer who dedicates the aria "Heartsease" from his opera to Helene Chadwick, the woman he loves. The sheet music (New York: Remick) pictures Moore and Chadwick.

Big Brother, a 1923 Paramount film, with song "Big Brother" by Fred Rath, Joe Garren and Mel Shauer. Moore plays a gangster who reforms when he becomes the guardian of a seven-year-old boy. The sheet music (New York: Waterson, Berlin and Snyder) says the song was "inspired by Allan Dwan's production *Big Brother*" and pictures Moore holding child actor Mickey Bennett. The song is about a boy who finds a big brother to look after him.

Lois Moran

Lois Moran (1909–1990) started her movie career with a famous weepie hit, playing Stella's daughter in Henry King's super soap opera *Stella Dallas* (1925). Her twenty other silent features include Tod Browning's *The Road to Mandalay* and Alan Dwan's *The Music Master*.

Joy Street, a 1929 Fox film, with song "Lonely, Oh How I Miss You Sweetheart" by Walter Hirsch (words) and Monte Wilhite (music). Moran inherits a lot of money which causes her to start behaving badly. Nick Stuart tries to get her to straighten out. The sheet music (London: Feldman) pictures Moran with Stuart. The film was silent with a music track.

Harry T. Morey

Harry T. Morey (1873–1936) began working for the Vitagraph studio in 1910 (his first film was the delightfully titled *Capital vs. Labor*) and stayed with the company until the early 1920s. His Vitagraph features include *Whom the Gods Destroy* (1916) and *Womanhood, the Glory of the Nation* (1917), both with Alice Joyce.

"Your Country Needs You Now" is a 1917 song by Al Dubin (words) and Rennie Cormack and Geo. B. McConnell (music). The sheet music (New York: M. Witmark) features a photo of a "trio of Vitagraph stars," with Morey and Eulalie Jensen standing and Mary Maurice seated. The song says that sweethearts and mothers want you to keep your vow and volunteer because "your country needs you now." Morey made five films with Maurice and four with Jensen.

Charles Morton

Charles Morton (1907–1966) acted in ten films at the end of the silent era including John Ford's *Four Sons*, F. W. Murnau's *Four Devils* and Irving Cumming's *Dressed to Kill*. He continued to work in movies until the 1950s but his best films were his silents.

Four Devils, a 1928 Fox film, with song "Marion" by Erno Rapee (music) and Lew Pollack (words). Morton and Janet Gaynor play trapeze artists brought up together and engaged to be married. When Morton has an affair, Gaynor is so distressed she falls from a trapeze. The sheet music pictures Gaynor holding Morton's head in her lap. The song was recorded in 1928 by Ben Selvin and is on a CD but the film has not survived.

Ivan Mosjoukine

Russian actor Ivan Mosjoukine (1889–1939) made over sixty films in the silent era in Russia, Germany, France, England and America. The famous ones include *Michel Strogoff* (1926), *Feu Mathias Pascal* (1926) and *Casanova* (1927). He made one American film.

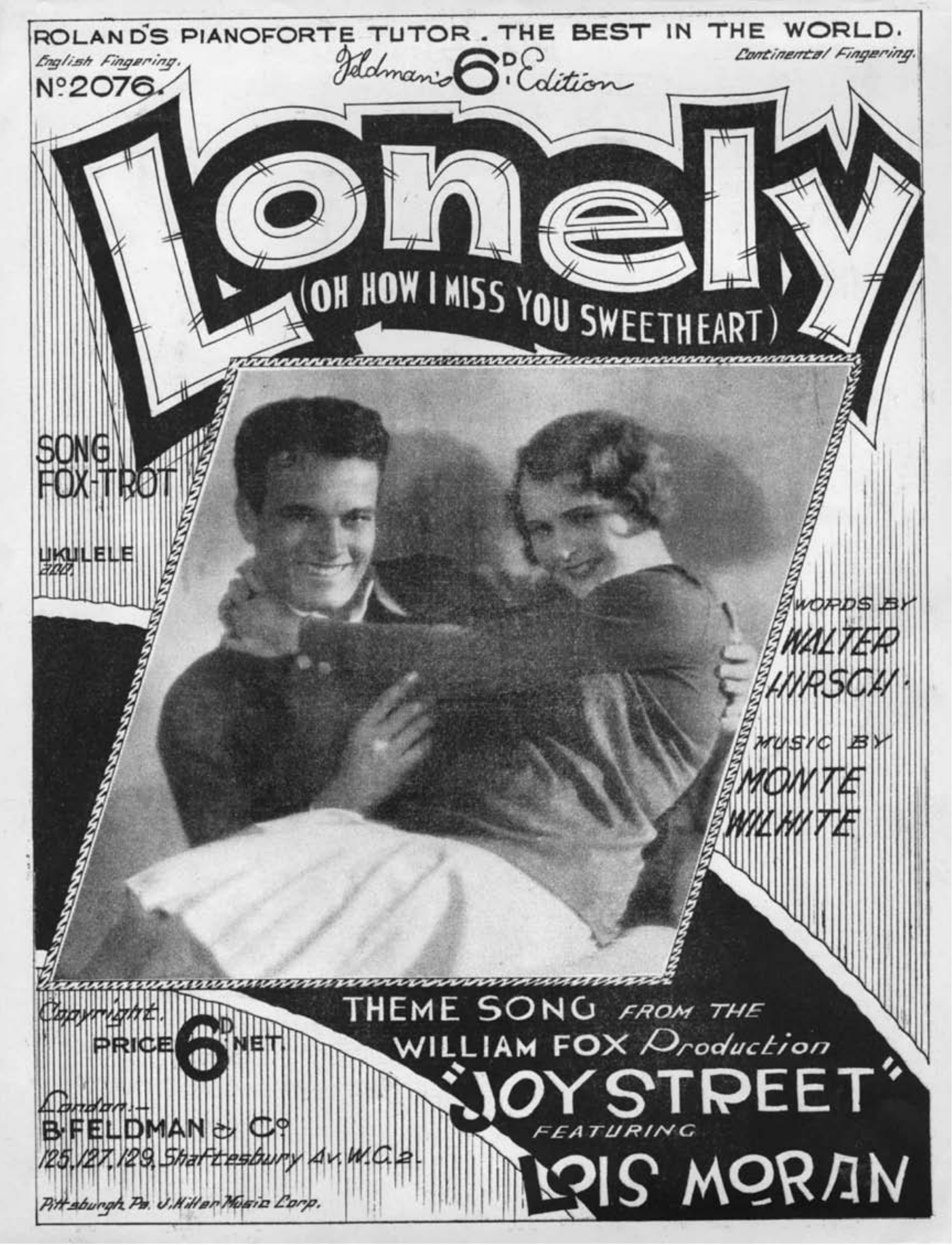
Casanova, a 1927 French film distributed in England as *The Prince of Adventurers*, with song "Until the Moon" by Julian Wright (words) and Horace Shepherd (music). The sheet music (London: Keith Prowse) pictures Mosjoukine as Casanova, the adventurous prince whose amorous escapades are described in the film. Alexandre Volkoff directed.

Surrender, a 1927 Universal film, with song "Surrender" by Jeff Edmonds, Haven Gillespie and Egbert Van Alstyne. Mosjoukine plays a Russian prince involved with a rabbi's daughter (Mary Philbin) during a war. This was his only American film.

Edna Murphy

Edna Murphy (1899–1974), who married director Mervyn LeRoy in 1927, made over seventy silent films. She started in 1918 and became a star in the 1920 American remake of Feuillade's French serial *Fantomas*. She made two silent serials in 1924, *Leatherstocking* and *Into the Net*, and has good roles in *Modern Daughters* (1927) and *A Midnight Adventures* (1928).

After the Ball, a 1924 Renco film featuring Charles K. Harris's song "After the Ball" with screenplay by the songwriter. Murphy plays the wife of Gaston Glass who is mistaken for a criminal and sent to jail. The sheet music (New York: Charles K. Harris) pictures Murphy.


ROLAND'S PIANOFORTE TUTOR. THE BEST IN THE WORLD.
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Lonely
(OH HOW I MISS YOU SWEETHEART)
SONG FOX-TROT
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WORDS BY WALTER HIRSCH.
MUSIC BY MONTE WILHITE
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Pittsburgh Pa. J. Hiller Music Corp.
THEME SONG FROM THE WILLIAM FOX Production
"JOY STREET"
FEATURING
LOIS MORAN

Lois Moran: sheet music for *Joy Street*

McFadden's Flats is a 1923 First National film, with song "Down in the Old Neighborhood" by William J. McKenna. Murphy plays Mary Ellen, the daughter of Irish contractor Dan McFadden (Charlie Murray), who falls in love with Chester Conklin, the son of his best friend. The sheet music New York: Forrest S Chilton) has a drawing of two buildings with a courting couple in front and two men arguing on the roofs.. The song is a lament for the old neighborhood.

All Aboard is a 1927 First National film, with song "All Aboard" by Herbert Crooker (words) and John M. Hagen (music). Murphy plays an American tourist in Egypt abducted by bandits and rescued by Johnny Hines. The sheet music (New York: Alfred) pictures Murphy and Hines.

John T. Murray

Australian-born John T. Murray (1886–1957) began his movie career in 1924 playing Slippery Eddie Foster to Alla Nazimova's *Madonna of the Streets*. His other silent films include *Sally* (1925) with Colleen Moore and *Galloping Ghosts* (1928) with Oliver Hardy.

Stop Flirting, a 1925 Christie/PDC film, with song "Stop Flirting" by Henry Sloane (words) and Russell Tarbox (music). Murray and Wanda Hawley are on their honeymoon when she discovers him flirting with other women and decides to teach him a lesson by doing the same. The sheet music (New York: Breau and Tobias) says it is "the theme song in the Al Christie big feature comedy *Stop Flirting*" and it features a photo of Hawley winking at Murray.

Mae Murray

Mae Murray (1885–1965), "the girl with the bee-stung lips," came to movies from the *Ziegfeld Follies* in 1916 and immediately starred in four features. She was noted as a dancer ("The Murray Walk" was promoted on sheet music) and most of her films feature dancing, including her most famous, *The Merry Widow* (1925), where she dances with John Gilbert.

The Delicious Little Devil, 1919 Universal film, with song "Oh, You Delicious Little Devil" by Alfred Bryan and Bud DeSylva. Murray is a poor girl who pretends to be a scandalous Spanish dancer to get a job in a roadhouse where Rudolph Valentino falls in love with her. The sheet music (New York: Remick) pictures Murray "by courtesy of the Universal Film Corporation." The song is about a man who says a woman is a "delicious little devil."

The Gilded Lily, a 1921 Paramount film, with song "Without You Sweetheart Mine" by Frank Schubert. Murray is a café hostess with many suitors. The sheet music (New York: Empire City) says the song was "successfully introduced by John F. Malloy in the prologue of Mae Murray's screen success *The Gilded Lily.*" In the song he says the world is dreary without his sweetheart.

Peacock Alley, a 1922 Tiffany/Metro film, with song "Peacock Alley" by Louis Silvers. Murray is a Parisian dancer who marries an American but her behavior shocks the people of his Pennsylvanian home town. The sheet music (New York: Maurice Richmond) says "Robert Z. Leonard presents Mae Murray in *Peacock Alley*."

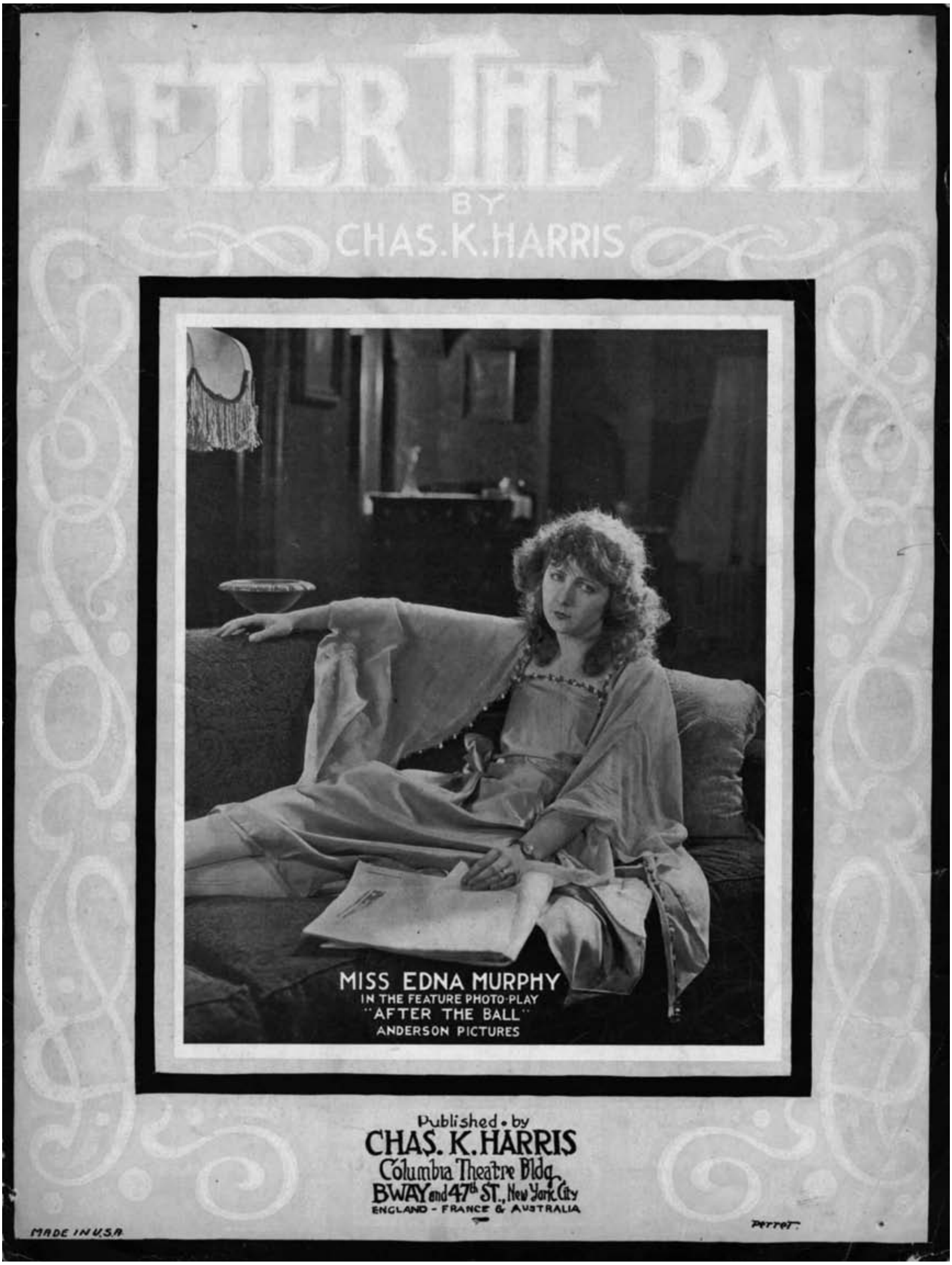
Broadway Rose, a 1922 Tiffany/Metro film, with song "Broadway Rose" by Eugene West (words) and Martin Fried and Otis Spencer (music). Murray is a Broadway dancing star who marries a rich man but he prefers money to her. The sheet music (New York: Mills Music) says "Robert Z. Leonard presents Mae Murray in *Broadway Rose*, a Tiffany production."

Fascination, a 1922 Tiffany/Metro film, with song "Fascination" by Louis Silvers. Murray is an American girl in Spain, in love with a bullfighter. The sheet music (New York: Richmond-Robbins) shows Murray being serenaded by a Spanish guitarist. The song equates fascination with falling in love.

Fashion Row, a 1923 Tiffany/Metro film, with song "Fashion Row" by Ormsby Watson (words) and Norman Spencer (music). Murray plays Russian sisters who flee from the Revolution to New York where one becomes famous on stage. The sheet music (Los Angeles: Sunset Music) says it is the theme song of the photoplay starring Murray.

Jazzmania, a 1923 Tiffany/Metro film, with song "Jazzmania" by Lew Brown, N. T. Granlund and James F. Hanley. Murray, the queen of the Balkan country Jazzmania, has to flee when a unhappy suitor starts a revolution. The sheet music (New York: Shapiro, Bernstein) pictures Murray in an elaborate dress and says the song was written "in connection with Robert Z. Leonard's presentation of Mae Murray in *Jazzmania*, a Tiffany production."

The Merry Widow, a 1925 MGM film, with "The Merry Widow Waltz" by Franz Lehar. Murray plays the "merry widow," a former follies


AFTER THE BALL
BY
CHAS. K. HARRIS
MISS EDNA MURPHY
IN THE FEATURE PHOTO-PLAY
"AFTER THE BALL"
ANDERSON PICTURES
Published • by
CHAS. K. HARRIS
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PERROT

Edna Murphy: sheet music for *After the Ball*

dancer who has become enormously wealthy and sought after by suitors. The sheet music (New York: Century Music) says the waltz is "featured in the Metro-Goldwyn-Mayer photoplay *The Merry Widow*" and it has a drawing of Murray and John Gilbert dancing. Director Erich von Stroheim kept the plot close to that of the operetta.

Carmel Myers

Carmel Myers (1899–1980) had some notable screen partners in the silent era, appearing opposite Rudolph Valentino in *All Night* and *A Society Sensation*, John Barrymore in *Beau Brummell*, and Ramon Novarro in *Ben-Hur.*

The Dancer of the Nile, a 1923 William P.S. Earle/FBO film, with song "The Dancer of the Nile" by Ed Hurley and James Hanley. Myers plays an Egyptian dancing girl loved by a prince but hated by a princess. The sheet music (London: Lawrence Wright) pictures Myers.

"Oh Louella!" is a 1927 song by Carmel Myers. The sheet music (Los Angeles: West Coast Music) features a portrait of Myers and a drawing of a man offering a rose to a haughty woman.

Harry Myers

Harry T. Myers (1882–1938) began his silent film career working for D. W. Griffith in *The Guerrilla* (1908) and ended it on an equally high note, playing an eccentric millionaire to Charlie Chaplin's tramp in *City Lights* (1931). He starred in a series of popular comedies with his wife Rosemary Theby in the 1910s, with titles like *Gertie's Garters* and *Hubby's Chicken*.

A Connecticut Yankee at King Arthur's Court, a 1920 Fox film, with song "A Connecticut Yankee." Myers dreams that he is in the court of King Arthur where he gets knighted as Sir Boss and wins a tournament with a lariat. The sheet music (New York: Shapiro, Bernstein) says the song is "dedicated to William Fox" and pictures Myers in top hat, holding a halberd and wearing a badge reading "The Boss." The song is about a man dreaming of his Connecticut Yankee childhood.

Alla Nazimova

Russian-born actress Alla Nazimova (1879–1945) is best known today for her connection with Rudolph Valentino, her scandalous 1922 film *Salome* and the Sunset Boulevard hotel Garden of Allah that was her home, but she was also a fine actress on stage and screen. Her notable films include *War Brides* (1916), *Revelation* (1918) and *Camille* (1921).

War Brides, a 1916 Selznick film, with song "War Brides" by John C. Calhoun. The sheet music (New York: Shapiro, Bernstein) pictures Nazimova in a confrontational pose and says the song was "suggested by Herbert Brenon's photodrama." Nazimova's controversial first film is the story of a woman who protests against "war brides," women ordered to mate with soldiers going off to war so they can provide "cannon fodder." This, surprisingly, is also the subject of the song.

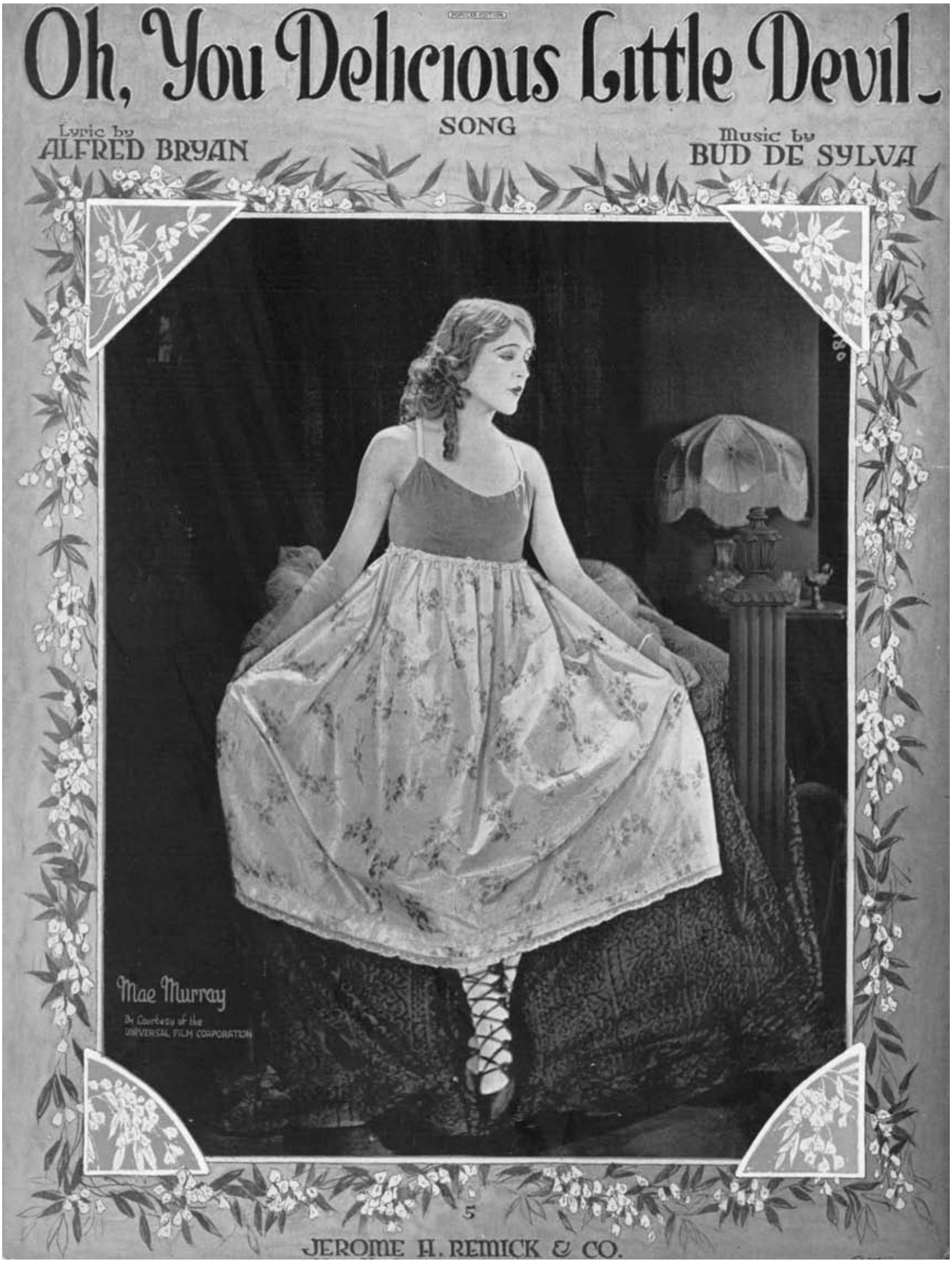
The Brat, a 1919 Metro film, with song "The Brat" by Harry B. Smith and Ted Snyder. Nazimova is a chorus girl nicknamed "The Brat," taken home by an author for study purposes but then she wins his heart. The sheet music (New York: Waterson, Berlin and Snyder) pictures her in a red dress in a childish pose with a blackboard-style drawing of a brat, and says the song is dedicated to Nazimova and "inspired" by the film. The song is about a cute female brat who wins all hearts.

The Red Lantern, a 1919 Metro film, with song "The Red Lantern" by Fred Fisher. Nazimova plays a Eurasian woman who starts the Boxer Rebellion in Peking after she is scorned for her Chinese blood. The sheet music (New York: McCarthy and Fisher) has a color photo of Nazimova in Chinese costume and says the song is "featured with the Nazimova screen production." The song describes a warrior woman who is half English and half Chinese.

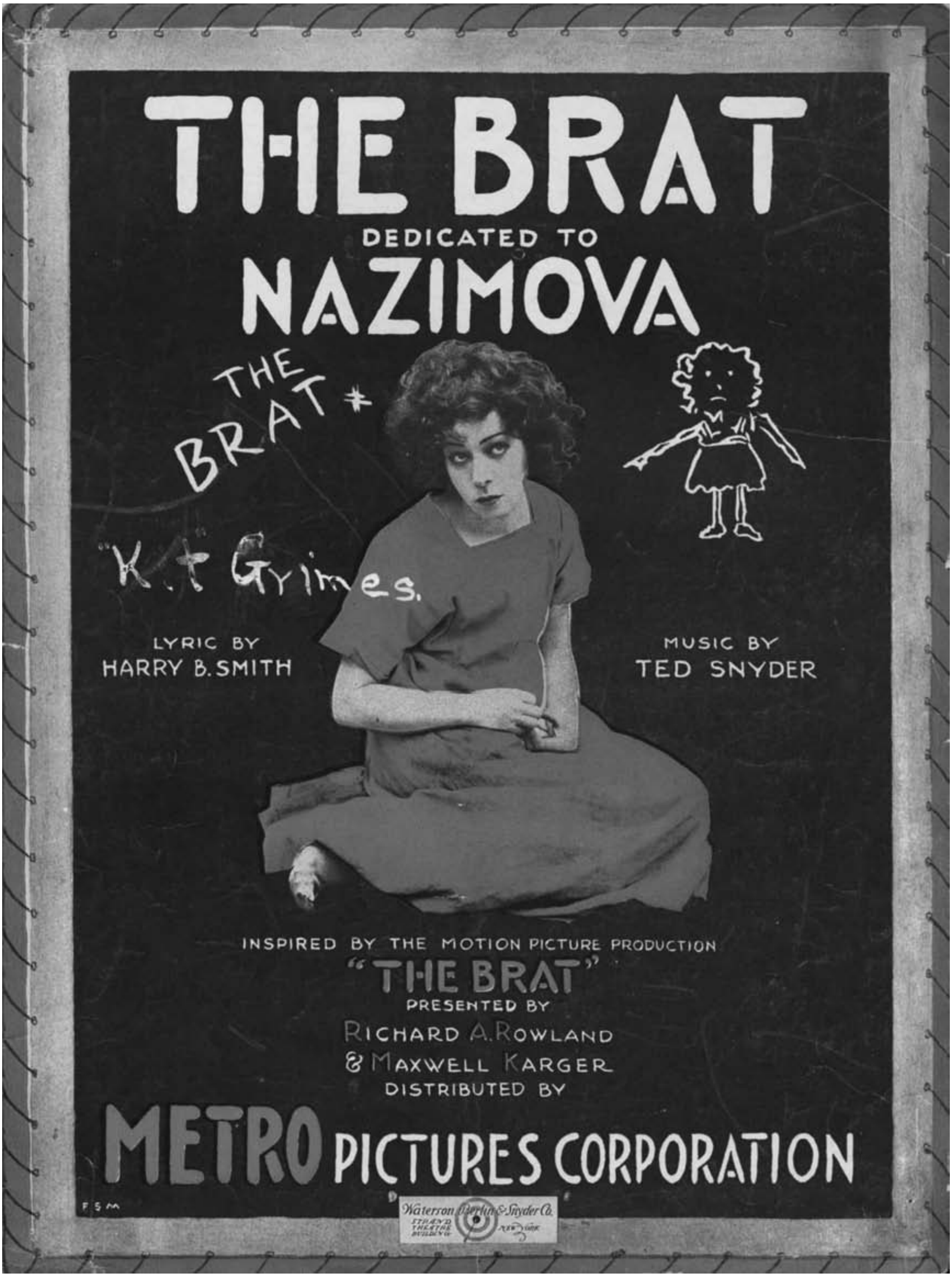
"Pahjamah" is a 1919 song by Frank H. Warren (words) and S. R. Henry and D. Onivas (music). The sheet music (New York: Stern) says the song is an "oriental musical novelty" dedicated to Nazimova, and it pictures her.

"Alla" is a 1920 song by Anita Owen. The sheet music (New York: Jones Music) says it is "dedicated to the famous artiste and Metro star Mme. Alla Nazimova." The song talks about a woman named Alla. Songwriter Owen claimed to be the world's most popular woman composer.

"Lolita (The Second-Hand Belle of Seville)" is a 1924 song by Jack Strachey created for the stage revue *The Punch Bowl.* The heroine of the song thinks she could become a movie star as she would


Oh, You Delicious Little Devil
SONG
Lyric by
ALFRED BRYAN
Music by
BUD DE SYLVA
Mae Murray
By Courtesy of the
UNIVERSAL FILM CORPORATION
5
JEROME H. REMICK & CO.

Mae Murray: sheet music for "Oh, You Delicious Little Devil"


THE BRAT
DEDICATED TO
NAZIMOVA
THE BRAT *
"Kit" Grimes.
LYRIC BY
HARRY B. SMITH
MUSIC BY
TED SNYDER
INSPIRED BY THE MOTION PICTURE PRODUCTION
"THE BRAT"
PRESENTED BY
RICHARD A. ROWLAND
& MAXWELL KARGER
DISTRIBUTED BY
METRO PICTURES CORPORATION
FSM
Waterson Berlin & Snyder Co.
STRAND THEATRE BUILDING
NEW YORK

Alla Nazimova: sheet music for *The Brat*

be a riot as "Salome attired in a bead," a reference to Nazimova's costume in *Salome.*

Pola Negri

Polish-born Pola Negri (1894–1987), who won admirers in America with her German films directed by Ernst Lubitsch, began to work in Hollywood in 1923. She was considered the epitome of exotic sexuality and she had affairs with many top stars. Her best American films were Lubitsch's *Forbidden Paradise* (1924) and Mauritz Stiller's *Hotel Imperial* (1927).

"Pola Negri Grand Souvenir Waltz" is a 1923 waltz by L. Blattner. The sheet music (Manchester, England: L. Blattner) features a glamorous photo of Negri.

Bella Donna, a 1923 Paramount film, with song "Bella Donna (Beautiful Lady)" by Harry B. Smith and Arthur M. Brilant (words) and Ted Snyder (music). Negri is Bella Donna, a woman persuaded by her lover to poison her husband. The sheet music (New York: Waterson, Berlin and Snyder; London: Feldman) says the song was "inspired by Pola Negri in her first American motion picture, George Fitzmaurice's *Bella Donna*" and features her photo. The song, rather ironically, claims Bella Donna is a wonderful girl.

The Spanish Dancer, a 1923 Paramount film, is accompanied by two songs. Negri is a Spanish gypsy dancer in love with an aristocrat. The sheet music (New York: Globe Music) for "The Spanish Dancer," by Lorenz Hart (words) and Mel Shauer (music), says the song is "dedicated to Pola Negri in Herbert Brenon's Paramount Picture" and pictures her in gypsy costume. The sheet music for the song "A Cross, a Heart, a Crown," by Jack Gartman and Louis Chapman, also pictures Negri in gypsy costume.

Hollywood, a 1923 Paramount film, is accompanied by the song "Hollywood" by Aubrey Stauffer. Negri is one of the Paramount stars seen in the film and cited in the song. A woman says she is going to Hollywood where she knows she can make good and meet Pola Negri.

The Cheat, a 1923 Paramount film, with song "Carmelita" by Joan Hastings (words) and Nellie Simpson (music). Negri is Carmelita, a South American beauty branded by an Indian loan shark when she refuses to pay a debt. The sheet music (London: Ricordi) pictures Negri. The film is a remake of a famous 1915 movie that starred Fannie Ward in the role.

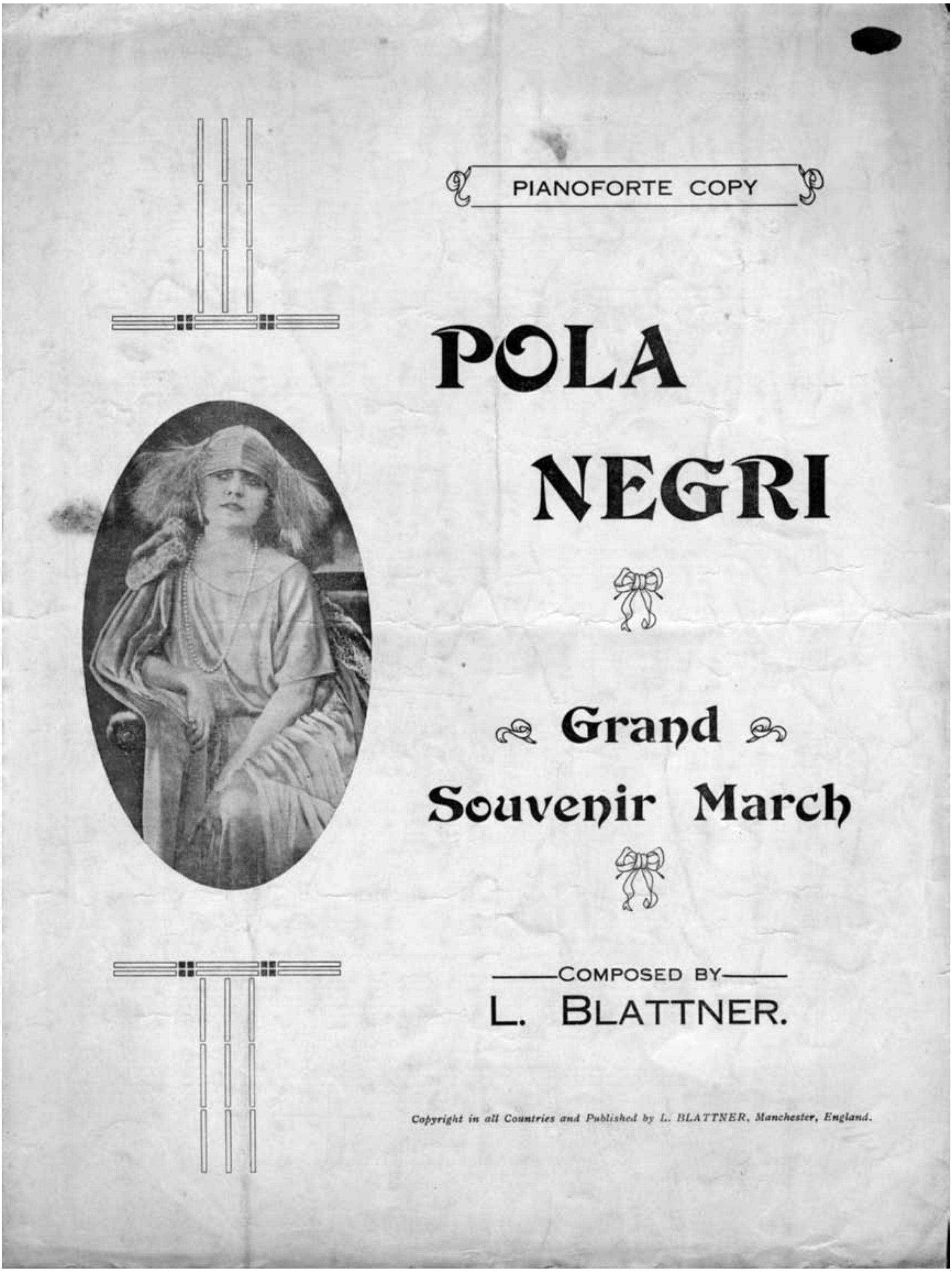
Forbidden Paradise, a 1924 Paramount film, with song "Montmartre" by Tom Johnstone. Negri, the czarina of a European kingdom, is saved from revolutionary terrorists by a young officer. The sheet music (New York: Hinds, Hayden and Eldredge) says the song is "dedicated to Pola Negri, star in [the] Ernst Lubitsch Paramount picture," and features a photo of Negri.

Flower of Night, a 1925 Paramount film, is accompanied by two songs. Negri is a Spanish woman in California whose father has a gold mine named the Flower of Night. The sheet music (Cleveland: Sam Fox) for the song "Magic of Love," by Carol Raven (words) and James C. Bradford (music), says the song is "dedicated to Pola Negri and adapted as the theme melody of her great Paramount picture." The sheet music (London: Worton David) for the song "Flower of Night" by Clarke Lewis is also dedicated to Negri. The song is about a man sighing for a woman who is his flower of the night.

The Woman on Trial, a 1927 Paramount film, with song "Thinking of You All the Time" by Joseph Grey (words) and Allie Moore (music). Negri plays a woman on trial for murder who had married wealthy André Sarti to get the money need to care for the sick artist she loves. The sheet music (New York: Beacon) pictures Negri with Sarti.

The Secret Hour, a 1928 Paramount film, with song "The Beggar" by Francis Wheeler and Irving Kahal (words) and Ted Snyder (music). Negri is a waitress deceived by an elderly fruit grower who sent her a photo of his handsome young foreman to get her to marry him. The sheet music (New York: Waterson, Berlin and Snyder) says the song is dedicated to Negri and pictures her in a glamorous pose. The film was based on Sidney Howard's 1924 play *They Knew What They Wanted*, later the basis of Frank Loesser's musical *The Most Happy Fella*.

Loves of an Actress, a 1928 Paramount Famous Lasky film, with song "Sunbeams Bring Dreams of You" by J. Kiern Brennan (words) and Karl Hajos (music). Negri becomes the leading actress in the Comédie Française through the patronage of three powerful men, but she really loves Nils Asther. The sheet music (New York: Shapiro, Bernstein) features an art-deco style painting of Negri in the arms of Asther. The film has a music track but no spoken dialogue.



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POLA
NEGRI

Grand
Souvenir March

COMPOSED BY
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Pola Negri: sheet music for "Pola Negri"

Marshall Neilan

Marshall Neilan (1891–1958), who began his movie career as actor in 1912, began directing, as well, in 1913. He directed Mary Pickford in *The Little Princess* (1917), *Rebecca of Sunnybrook Farm* (1917), *Amarilly of Clothes-Line Alley* (1918), *Daddy Long Legs* (1919) and *Dorothy Vernon of Haddon Hall* (1924) and Peggy Hopkins Joyce in *The Skyrocket* (1926).

The River's End, a 1920 First National film, with song "The River's End" by Harry Hoch and Arthur Behim. The sheet music (New York: Waterson, Berlin and Snyder) features Neilan's portrait and says the song is "dedicated to Marshall A. Nielan, the youngest director genius of motion pictures on the occasion of his first independent production of the same title by James Oliver Curwood which has inspired this offering." The film is the story of a man pretending to be a Mountie who flees to Saskatchewan after accidentally killing a man. He is followed by the woman who loves him. The song is about a man and a maid in Canada "where the Saskatchewan meets the sea."

Evelyn Nesbit

Evelyn Nesbit (1884–1967) became a movie star (sort of) as the result of a scandalous 1907 murder case in which her millionaire husband Harry Thaw killed her architect lover Stanford White. Nesbit, who became famous as the nude "girl in the red velvet swing," played herself in *The Unwritten Law: A Thrilling Drama Based on the Thaw-White Tragedy* in 1907, a film financed by Thaw's mother. Her regular movie career began in 1914 with a Lubin picture called *Threads of Destiny* and she had roles in ten others. Joan Collins played her in the 1955 film *The Girl in the Red Velvet Swing*.

A Fallen Idol, a 1919 Fox film, with song "Fallen Idols" by Alfred Bryan and John William Kellette (words) and Richard A. Whiting (music). Nesbit plays a Hawaiian princess visiting Santa Barbara who falls in love with the nephew of a rich woman but the aunt tries to keep them apart because of their different races. The sheet music (New York: Remick) says the song was suggested by the film, and pictures Nesbit standing in a dark doorway. The song is about a woman who had built "a shrine in the kingdom of love" and worshipped an "idol of beauty."

George Nichols

George Nichols (1864–1927) acted in more than 200 movies between 1908 and 1927. His first movie, *Behind the Scenes*, was directed by D. W. Griffith and he had roles in many of the director's later films, including *A Romance of Happy Valley, Hearts of the World* and *The Greatest Question*.

A Romance of Happy Valley, a 1918 Griffith film, with song "A Romance of Happy Valley" by Miles Overholt (words) and Louis F. Gottschalk (music). Nichols plays Lillian Gish's father in this film about a Kentucky girl who waits seven years for her sweetheart to return from New York. The sheet music says the song was "suggested by D.W. Griffith's lilac classic of the film" and pictures Nichols with Gish.

Asta Nielsen

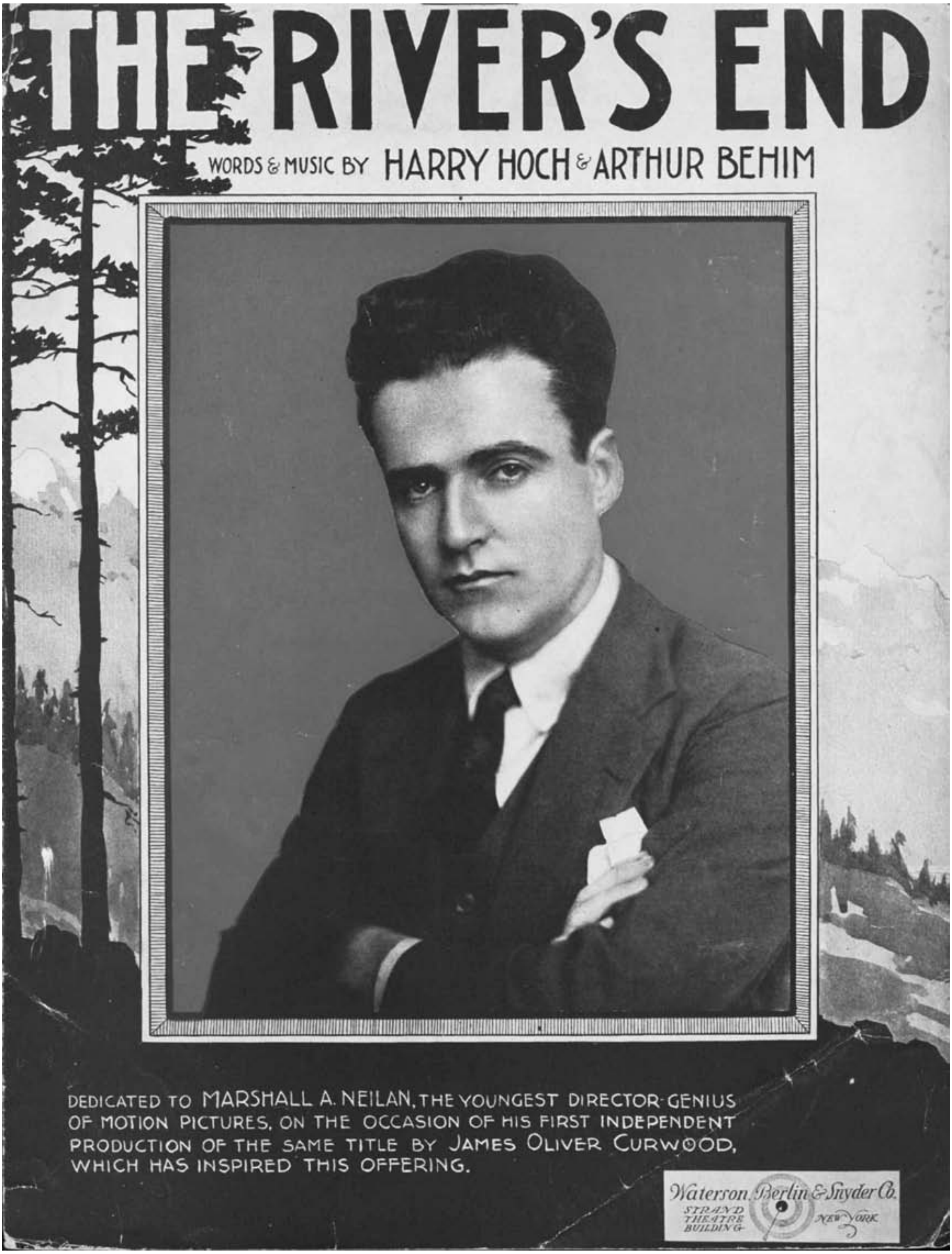
Danish actress Asta Nielsen (1881–1972) was the first internationally famous female film star, achieving fame in 1910 two years before Francesca Bertini. She is considered one of the finest actresses of the silent-cinema era, though her films are not well known in America.

Afgrunden (The Abyss), a 1910 Danish film directed by Peter Urban Gad, with song "Gaucho Dance" by Thorwald Rasch. Nielsen plays a piano teacher who leaves her fiancé and runs off with a circus performer. She dances to the song in the movies in a very sexy scene. The sheet music was published by William Hansen in Copenhagen in 1910.

Anna Q. Nilsson

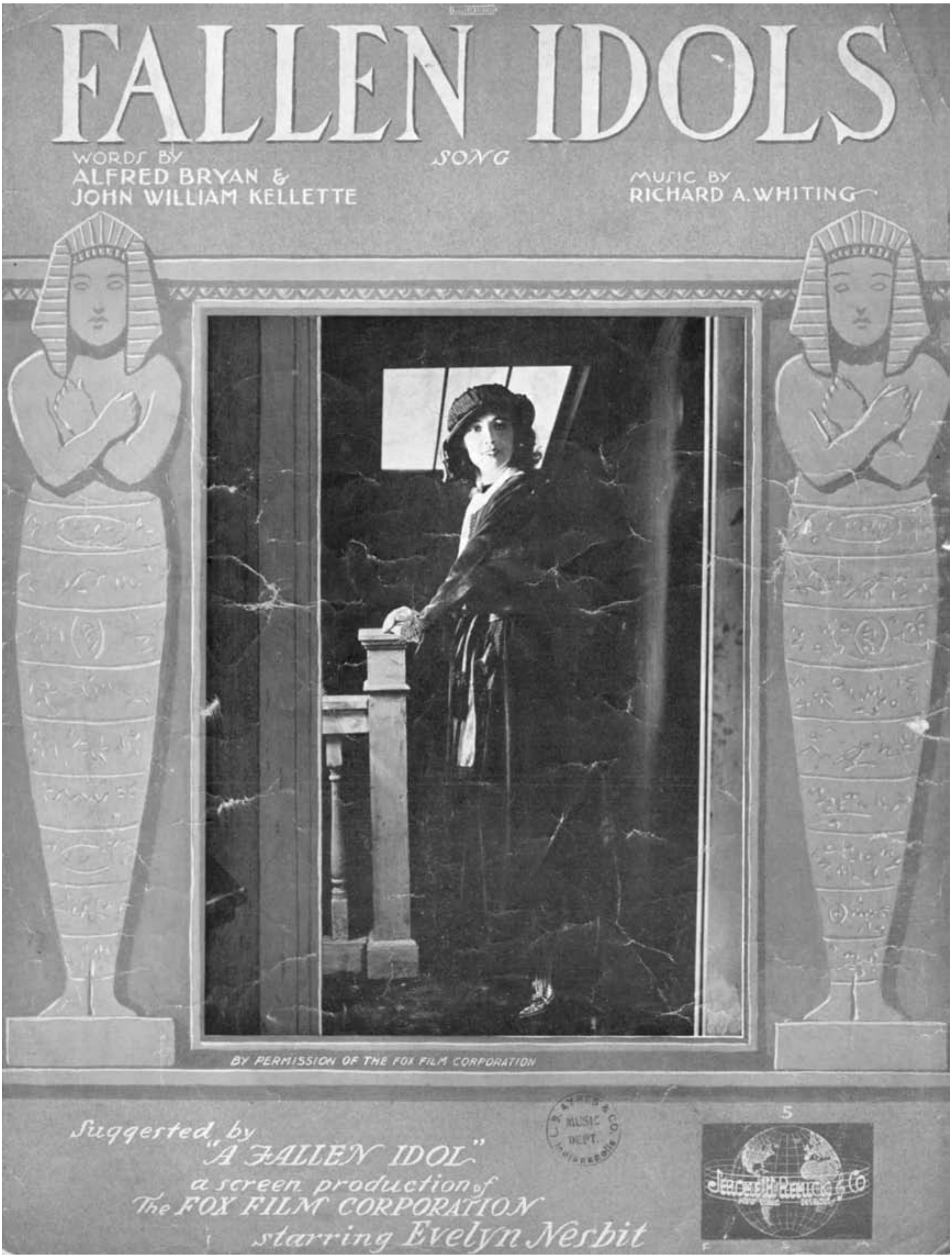
Swedish-born Anna Q. Nilsson (1888–1974) came to America in 1910 and went quickly from fashion model to movie stardom. She began her film career with Kalem in *Molly Pitcher* (1911) and was a Kalem star for some years. Although she made over a hundred glamorous films, she is best known today for her role in William S. Hart's western *The Toll Gate* (1923).

Auction of Souls, a 1919 Selig film, with song "American Maid" by Wilbur Weeks (words) and M. Alexander (music). Nilsson plays a woman running a mission in 1915 Turkey at the time of the Armenian massacres. She disguises herself an Armenian and tries to escape with Aurora Mardiganian but they are captured, raped and sold as slaves. The film is based on Mardiganian's book


THE RIVER'S END
WORDS & MUSIC BY HARRY HOCH & ARTHUR BEHIM
Waterson, Berlin & Snyder Co.
STRAND THEATRE BUILDING
NEW YORK

DEDICATED TO MARSHALL A. NEILAN, THE YOUNGEST DIRECTOR-GENIUS OF MOTION PICTURES, ON THE OCCASION OF HIS FIRST INDEPENDENT PRODUCTION OF THE SAME TITLE BY JAMES OLIVER CURWOOD, WHICH HAS INSPIRED THIS OFFERING.

Marshall Neilan: sheet music for *The River's End*


FALLEN IDOLS
SONG
WORDS BY
ALFRED BRYAN &
JOHN WILLIAM KELLETTE
MUSIC BY
RICHARD A. WHITING
BY PERMISSION OF THE FOX FILM CORPORATION
Suggested by
"A FALLEN IDOL"
a screen production of
The FOX FILM CORPORATION
starring Evelyn Nesbit
JEROME H. REMICK & CO
5

Evelyn Nesbit: sheet music for *A Fallen Idol*

Ravished Armenia. See Mardiganian entry for more details.

Greater Glory, a 1926 First National film, with song "Can You Forget" by William Helmore. Nilsson plays a woman from a wealthy Viennese family engaged to a count, but her odd behavior causes the engagement to be canceled. The sheet music (London: Francis, Day and Hunter) features a photo of Nilsson.

Mabel Normand

Mabel Normand (1894–1930) was the first great screen comedienne and one of the progenitors of American movie comedy. She helped found the Keystone Cops with lover Mack Sennett, introduced the custard pie to the screen and starred opposite Fatty Arbuckle in a series of memorable shorts. Her career in the 1920s was destroyed by scandals but her screen persona is still a delight, most famously in "Mickey."

Mickey, a 1918 Mabel Normand film, with song "Mickey" by Harry Williams (words) and Neil Moret (music). Normand plays a western-mining-town tomboy named Mickey, loved by a rich easterner. The sheet music pictures Normand with long curls and says the song is "adapted from Mack Sennett's $500,000 photoplay *Mickey* and respectfully dedicated to Miss Mabel Normand." The song is narrated by a man who loves Mickey but not her name: "Oh what a shame they gave you the name of Mickey / Where is the rose that grows in repose like you." The song was a huge hit, the most popular movie theme song of the early silent era. It was published first by Daniel and Wilson of San Francisco and then by Waterson, Berlin and Snyder of New York. It was recorded twice in 1918, by Henry Burr, whose version is on the DVD of *Mickey*, and by the Sterling Trio whose recording is on the CD *Silent Movie Theme Songs*.

"Kentucky Dream" is a 1918 song by S. R. Henry and D. Onivas, with English lyrics by Frank H. Warren. The sheet music (New York: Stern) pictures Normand in an elegant riding costume with riding crop. The narrator of the song says, "Dixieland is saying 'Come back to me again.'"

"The Sister of Rosie O'Grady" is a 1918 song by S. R. Henry (music) and Frank H. Warren (words). The sheet music (New York: Jos. W. Stern) features a photo of Normand arranging flowers and identifies her as a "star in Goldwyn Pictures." The song is about Rosie O'Grady's sister Maggie whom the narrator says he is going to marry.

Sis Hopkins, a 1919 Goldwyn film, with song "Sunshine Sis" by Raymond Egan (words) and Richard Whiting (music). Normand plays Sis Hopkins, a country girl whose rural manners make her a figure of fun. The sheet music (New York: Remick) pictures Normand. The character was created on stage by Rose Melville who portrayed her in a series of Kalem short films.

"Lullaby Time," a 1919 song by Harold B. Freeman, is accompanied by song sheets featuring different paintings of Normand identified as a "famous Goldwyn star." The narrator of the song says lullaby time is when you are mine.

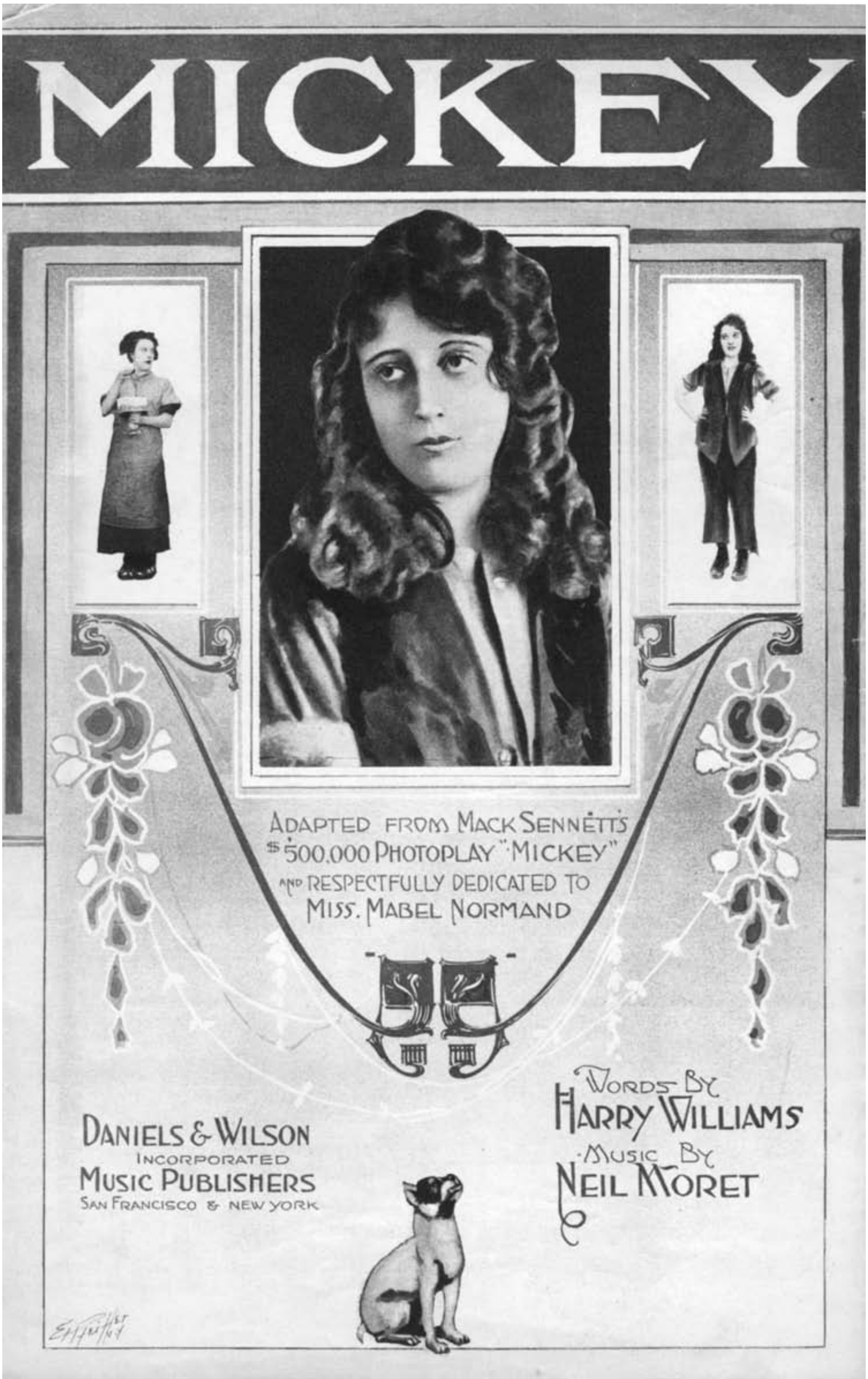
"Please Come Back to Me" is a 1919 song by D. Chiary. The sheet music features a photo of Normand.

"Why Didn't You Leave Me Years Ago (Instead of Leaving Me Now)" is a 1922 song by Sidney D. Mitchell and Grant Clarke (words) and Archie Gottler (music). The sheet music (New York: Leo Feist) features a color photo of "Mabel Normand, Goldwyn Pictures." The song says, "I never thought you would leave me the day that I gave you my heart" and the narrator wishes the relationship had ended years ago.

Molly O' is a 1921 Mack Sennett–Mabel Normand film accompanied by the song "Molly O (I Love You)" by James C. Emery (words) and Norman MacNeil (music). Normand plays a poor girl named Molly O'Dair who falls in love with a rich doctor. The sheet music (New York: Waterson, Berlin and Snyder; London: Feldman) pictures Normand with an umbrella and milk can, and says the song was "suggested" by Mack Sennett's film *Molly O'* starring Mabel Normand." The song is narrated by a man in love with Molly O and her "winning smile and Irish laughter."

Oh! Mabel, Behave, a 1922 Triangle/Photocraft film, with song "Oh! Mabel, Behave" by Cliff Friend and Irving G. Hup. Normand is an innkeeper's daughter who has to fight off a squire's attention to win the man she loves. The sheet music (New York: Jack Mills) pictures Normand and a drawing of a man watching a flirtatious woman. Mack Sennett directed and had a major role in the film.

Suzanna, a 1923 Mack Sennett/Allied Producers film, with song "Suzanna" by Benny David and Archie Gottler. Normand is a farmer's daughter in love with a rancher's son. The sheet music


MICKEY
ADAPTED FROM MACK SENNETT'S
$500,000 PHOTOPLAY "MICKEY"
AND RESPECTFULLY DEDICATED TO
MISS. MABEL NORMAND
WORDS BY
HARRY WILLIAMS
MUSIC BY
NEIL MORET
DANIELS & WILSON
INCORPORATED
MUSIC PUBLISHERS
SAN FRANCISCO & NEW YORK

Mabel Normand: sheet music for *Mickey*

(New York: Witmark) says the song was "written for and introduced in Mabel Normand's newest photo play produced by Mack Sennett." On one variant she is wearing a cowboy hat, on the other a wedding dress. The narrator of the song says he has always loved Suzanna.

Raggedy Rose, a 1926 Hal Roach/Pathé film, with song "Raggedy Rose" by Marian Gillespie (words) and John Hagen (music). Normand is Raggedy Rose, a poor woman working for a junk dealer who dreams of marrying a rich man. The sheet music (New York: Marks) pictures Normand. This was her comeback film after an unsuccessful go on Broadway.

Eva Novak

Eva Novak (1898–1988), who began her movie career in 1917 as one of Max Sennett's Bathing Beauties, made over eighty films in the silent era but is best known for her Tom Mix and William S. Hart westerns. Her other features included *Boston Blackie* (1923) with William Russell, and *Sally* (1925) and *Irene* (1926) with Colleen Moore.

Up in Mary's Attic, a 1920 Ascher Productions film, with song "Up in Mary's Attic" by Ethel Broaker and Dwight Conn. Novak plays a teacher named Mary who has to keep her marriage secret or she will lose an inheritance, so she keeps her baby hidden in her school's attic. The sheet music (New York: Broaker-Conn) pictures Novak and baby.

The Testing Block, a 1920 William S. Hart/Paramount film, with song "Darling Nellie Gray" by B. R. Hamby, arranged by J. Bodewalt Lampe. Novak plays a violinist out west, forced to marry William S. Hart. The sheet music (New York: Remick) says the song is "featured in Paramount's Wm. S. Hart production *The Testing Block*," and it pictures Novak and Hart.

For the Term of His Natural Life, a 1927 Australian film, with song "For the Term of His Natural Life" by Henry T. Hayes. Novak starred in the film after moving to Australia. The sheet music (Melbourne: Allans Music) says it was "specially written and featured in association with the presentation of the Union Master World production."

Jane Novak

Jane Novak (1896–1996), older sister of Eva Novak, made her movie debut in 1913 and acted in over ninety films, especially westerns. They including *Treat 'Em Rough* (1918) with Tom Mix, *Wagon Tracks* (1919) and *Three Word Brand* (1922) with William S. Hart, and *Lazybones* (1925) with Buck Jones.

The Rosary, a 1922 Selig/Rork film, with theme song "The Rosary" by Ethelbert Nevin (music) and Robert Cameron Rogers (words). Novak is given a rosary by Robert Gordon as a pledge of love but has to return it when she is involved in a scandal. The sheet music (Boston: Boston Music) pictures Novak and Gordon in the film with a drawing of a girl with a rosary.

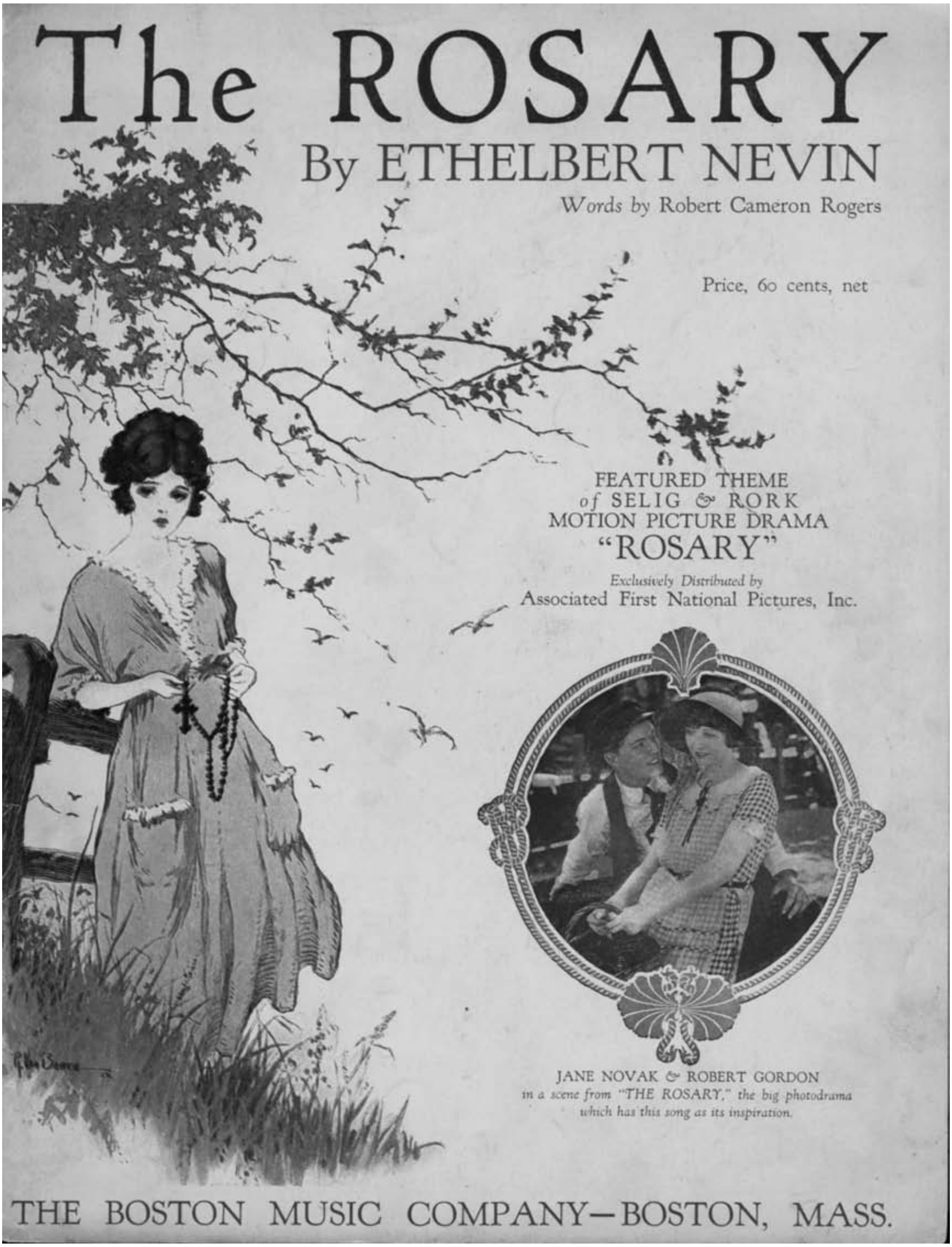
Ramon Novarro

Ramon Novarro (1899–1969) was one of the great swashbuckling heroes of the silent cinema, twirling swords in *The Prisoner of Zenda* (1922) and *Scaramouche* (1923). He is best known for lashing his horse to victory in the chariot race in the 1926 *Ben Hur* but his best film could be Ernst Lubitsch's *The Student Prince of Old Heidelberg* (1927).

Trifling Woman, a 1922 Metro film, with song "Trifling" by George Kershaw (words) and Ernst Luz and A. Breau (music). Novarro has a double role as a man in love with the daughter of a novelist (Barbara La Marr) and a character in a story the novelist tells. The sheet music (New York: Von Tilzer) pictures Novarro with La Marr.

Scaramouche, a 1923 Metro film, is accompanied by two songs. Novarro plays a man performing the role of Scaramouche with a group of traveling actors while seeking revenge for a killing. The sheet music (New York: Photo Play) for "Scaramouche," by A. Joseph Jordan, pictures Novarro as Scaramouche embracing Alice Terry. The sheet music (London: Boosey) for "The Minuet Theme," by Ludwig van Beethoven (music) and P. S. Robinson (words), says it was "specially arranged for Metro picture Rex Ingram's *Scaramouche* from the novel by Rafael Sabatini" and it pictures Novarro and Terry. The song is about a man in love with a "layde fayre, I declare."

Where the Pavement Ends, a 1923 Metro film, with song "'Neath the Passion Vine" by Bert Herbert (words) and Walter G. Hauenschild (music). Novarro plays an islander in love with the daughter of a missionary (Alice Terry). The sheet music (New York: Photo Play Music) says the song is "featured in Rex Ingram's Metro production *Where the Pavement Ends*" and it pictures Novarro and Terry.



The ROSARY
By ETHELBERT NEVIN
Words by Robert Cameron Rogers

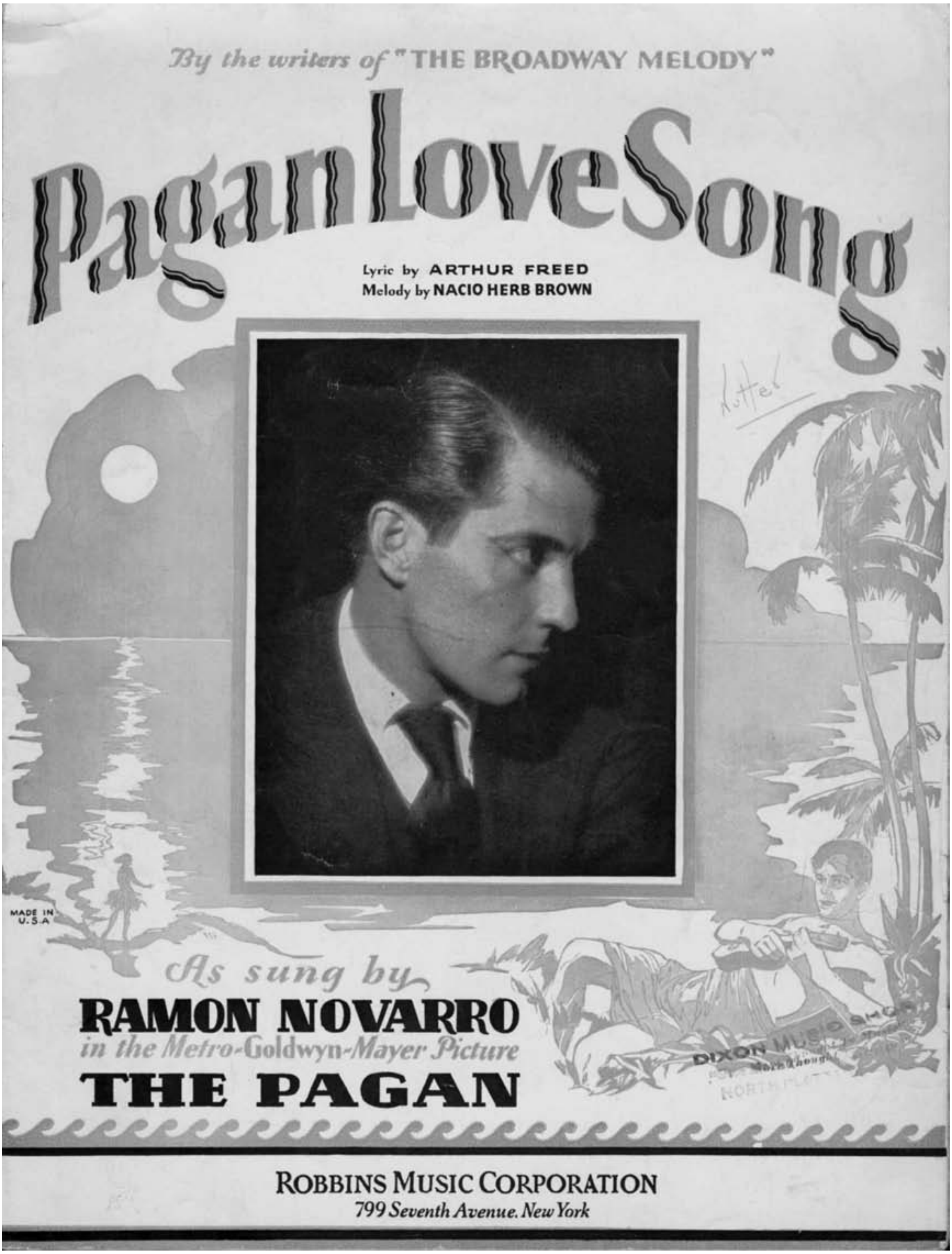
Price, 60 cents, net

FEATURED THEME
of SELIG & RORK
MOTION PICTURE DRAMA
"ROSARY"
Exclusively Distributed by
Associated First National Pictures, Inc.

JANE NOVAK & ROBERT GORDON
in a scene from "THE ROSARY," the big photodrama which has this song as its inspiration.

THE BOSTON MUSIC COMPANY—BOSTON, MASS.

Jane Novak: sheet music for *The Rosary*


By the writers of "THE BROADWAY MELODY"
Pagan Love Song
Lyric by ARTHUR FREED
Melody by NACIO HERB BROWN
MADE IN U.S.A.
As sung by
RAMON NOVARRO
in the Metro-Goldwyn-Mayer Picture
THE PAGAN
DIXON MUSIC SHOP
ROBBINS MUSIC CORPORATION
799 Seventh Avenue. New York

Ramon Novarro: sheet music for *The Pagan*

The Arab, a 1924 MGM film, with theme song "The Arab" by Ted Barron. Novarro is a Bedouin in love with the daughter of a Christian missionary (Alice Terry) who foils a plot to murder Christians. The sheet music (New York: Barron) says the song is "dedicated to Alice Terry and Ramon Novarro and featured as the theme of Rex Ingram's magnificent production based on Edgar Selwyn's famous stage play *The Arab*."

The Midshipman, a 1925 MGM film, with song "Midshipman" by Ted Barron. Novarro is a student at the Naval Academy who falls in love with the sister of another student. The sheet music (New York: Barron) pictures Novarro in uniform saluting and says the song is "dedicated to Ramon Novarro and featured as the theme song in the famous photoplay *The Midshipman*."

A Lover's Oath (*The Rubaiyat of Omar Khayyam*), a 1925 Ferdinand P. Earle/Astor Pictures film, is accompanied by the piano suite "The Rubaiyat of Omar Khayyam" by Charles W. Cadman. Frederick Warde plays Omar Khayyam but the film focuses mostly on Novarro, who plays his nephew Ben Ali. The sheet music (New York: White Smith) pictures a Persian temple. The film is supposedly based on Edward Fitzgerald's "The Rubaiyat of Omar Khayyam."

The Pagan, a 1929 MGM film, with song "Pagan Love Song" by Arthur Freed (words) and Nacio Herb Brown (music). Novarro plays a South Sea Islander who romances and wins island girl Renée Adorée. The sheet music pictures Novarro. The film is silent with a music track.

The Flying Fleet, a 1929 MGM film, with song "You're the Only One for Me" by Raymond Klages (words) and William Axt and David Mendoza (music). Novarro, a graduate of the Naval Flying School, flies from San Diego to Honolulu with five other graduates. The sheet music (New York: Robbins) pictures Novarro holding his sweetheart Anita Page. The film has a music track but no dialogue.

Ivor Novello

Ivor Novello (1893–1951) is best remembered today for his London stage musicals but in the 1920s he was the top British screen actor. He starred in notable silent films directed by D. W. Griffith (*The White Rose*), Alfred Hitchcock (*The Lodger*), and Graham Cutts (*The Rat*).

"Lolita (The Second-Hand Belle of Seville)": The heroine of this humorous 1924 British song says Ivor Novello told her she could thrill the world and play the lead in movies. Jack Strachey wrote this ditty for the revue *The Punch Bowl*.

Owd Bob, a 1924 Ivor Novello film, with song "Owd Bob" by Robert Hargreaves and S. J. Damerell. Sheet music (London: Laurence Wright) pictures the sheepdog of the title who is accused of killing sheep in the Lake District. The film is based on a novel by Alfred Olivant. Novello produced but did not act in it. Henry Edward directed.

The Rat, a 1925 W. F. film, is accompanied by songs "Odile (The Lily of Montmartre)" and "The Rat Step" by Ivor Novello. Novello plays a Parisian ruffian who kills to protect his lover Odile (Mae Marsh). The song sheets (London: Sylvester) picture Novello and say the songs were founded on the screen version of his play.

Eugene O'Brien

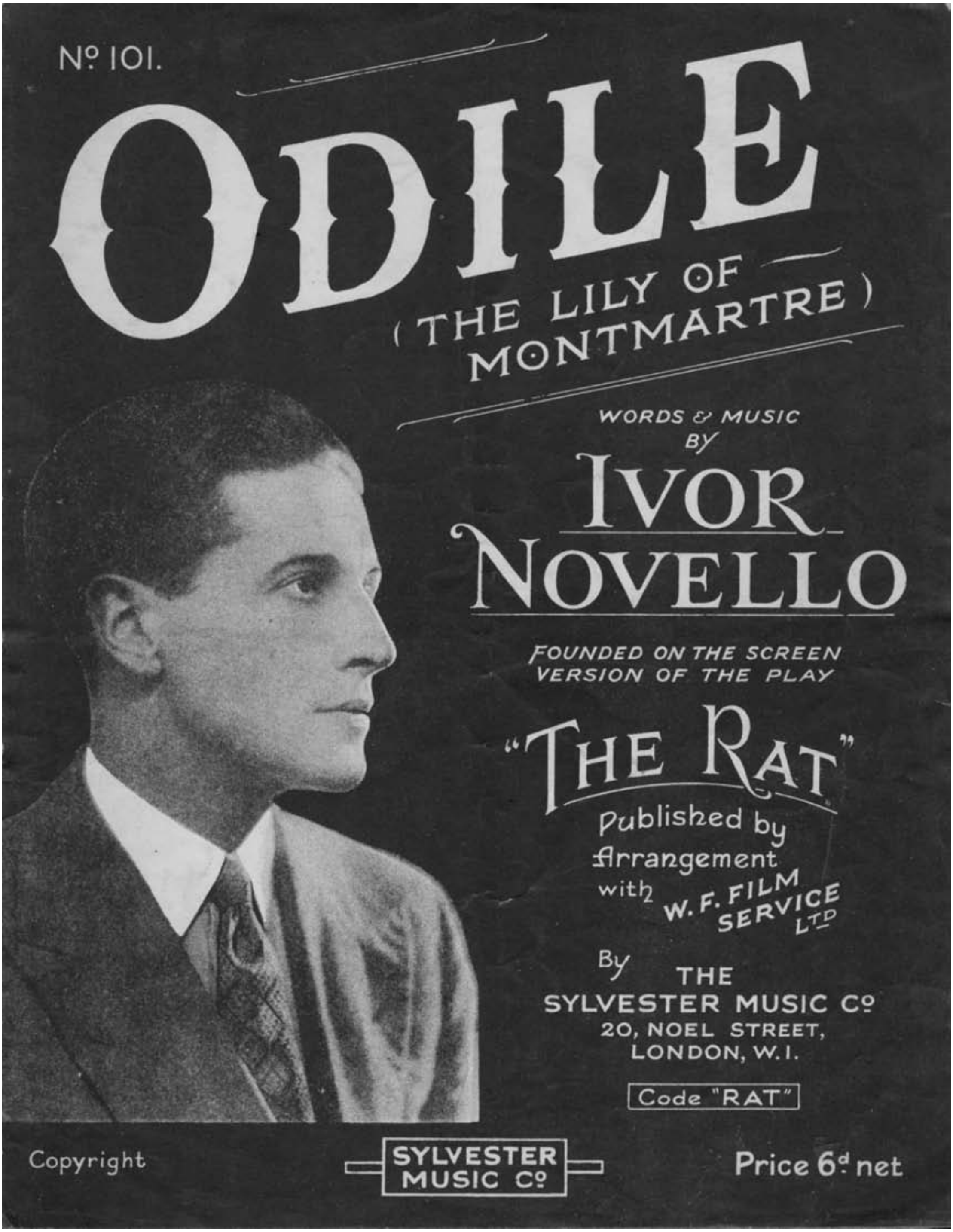
Eugene O'Brien (1880–1960) turned to movies after a successful stage career and soon became a matinee idol, with starring roles in over fifty silent films. He played opposite top female stars, including Norma Talmadge (eleven films), Mary Pickford (two films) and Gloria Swanson.

The Perfect Lover, a 1919 Select film, with song "The Perfect Lover" by Harry B. Smith (words) and M. K. Jerome (music). O'Brien lives off rich women until he finds true love with a poor one. The sheet music (New York: Waterson, Berlin and Snyder) says the song was "written in conjunction with the Selznick picture starring Eugene O'Brien" who is pictured in formal dress with Lucille Lee Stewart. The narrator of the song finds true love and the perfect lover.

Fires of the Faith, a 1919 Paramount film, with song "Fires of Faith" by Joe Young and Sam M. Lewis (words) and M. K. Jerome (music). O'Brien, a rich man, becomes involved with poor Catherine Calvert before she joins the Salvation Army. He is blinded serving as a pilot in World War I. The sheet music (New York: Waterson, Berlin and Snyder) pictures Calvert reading to him in a hospital. The songs says, "Fires of faith are burning, burning in every heart."

George O'Brien

George O'Brien (1900–1985) was an important western star in the 1920s, most notably in the John Ford films *The Iron Horse* (1924) and *Three Bad*


Nº 101.
ODILE
(THE LILY OF MONTMARTRE)
WORDS & MUSIC BY
IVOR NOVELLO
FOUNDED ON THE SCREEN VERSION OF THE PLAY
"THE RAT"
Published by Arrangement with W. F. FILM SERVICE LTD
By THE SYLVESTER MUSIC Cº
20, NOEL STREET, LONDON, W.1.
Code "RAT"
Copyright
SYLVESTER MUSIC Cº
Price 6d net

Ivor Novello: sheet music for *The Rat*

Men (1927), and he went on to a career in B-westerns in the sound era. His finest film was F. W. Murnau's Oscar-winning *Sunrise* (1927) with Janet Gaynor.

The Iron Horse, a 1924 Fox film, is accompanied by the song "March of the Iron Horse" by Erno Rapee. O'Brien plays a railroad surveyor loved by Madge Bellamy, the daughter of the man in charge of building of the Union Pacific railroad. The sheet music (New York: Belwin) shows railroad workers.

The Dancers, a 1925 Fox film, with song "The Dancers" by Harry Carlton. O'Brien is a dance-hall owner who inherits a title and a fortune. When he finds his first love has fallen from virtue, he marries the dancer he really loves, Alma Rubens. The English sheet music (London: Lawrence Wright) pictures O'Brien with Rubens.

Sunrise, a Song of Two Humans, a 1927 Fox film directed by F. W. Murnau, is accompanied by two songs. O'Brien plays a farmer bewitched by a visiting city woman who suggests that his wife (Janet Gaynor) might "accidentally" drown. She almost does. The sheet music (New York: M. Witmark) for "Sunrise and You," by Arthur Penn, pictures O'Brien and Gaynor. The sheet music (London: Keith Prowse) for "Sunrise," by Herbert Miller and Horace Shepherd, has an abstract cover. The film has a music soundtrack but no dialogue.

Molly O'Day

Molly O'Day (1911–1998) was the sister of actress Sally O'Neill and they acted together in the silent picture *The Lovelorn* (1927). Her other silent pictures include *The Patent Leather Kid*, with Richard Barthelmess, and *The Shepherd of the Hills* (1927)

The Shepherd of the Hills, a 1927 First National film, with song "The Shepherd of the Hills" by Edgar Leslie (words) and Horatio Nicholls (music). A man in the Ozarks known as "the Shepherd" may have miraculous powers. O'Day plays his friend Sammy. The sheet music (New York: Irving Berlin) says the song was written for "Richard A. Rowland's presentation of *The Shepherd of the Hills* by Harold Bell Wright with Molly O'Day." Wright wrote the source novel.

Vivia Ogden

Vivia Ogden (1869–1952) began her movie career at age 46 after working on stage. She acted in a dozen movies between 1915 and 1926, including D. W. Griffith's *Way Down East* (her most famous role) and King Baggott's *Lovey Mary*. Her last film was *The Fire Brigade* (1926).

Way Down East, a 1920 Griffith/UA film, with song "Chatterbox" by Jean Havez (words) and Louis Silvers (music) The sheet music (New York: Harms) pictures Ogden as the gossiping spinster Margaret Hopkins whose tale-telling results in Lillian Gish being thrown out of her home into a blinding snowstorm.

Charles Ogle

Charles Ogle (1855–1940) was a top star for Edison in the earliest days of cinema, starring in more than 150 films for the studio between 1908 and 1914. He was the major horror star before Lon Chaney, portraying the wife murderer in the first *Bluebeard* (1909) and the monster in the first *Frankenstein* (1912). His later feature career was also notable, including important roles in *The Ten Commandments* as the Doctor and *The Covered Wagon* as the wagonmaster.

Treasure Island, a 1920 Paramount-Artcraft film, with song "Treasure Island by Louis Weslyn (words) and Joe Meyer (music). Ogle plays the villainous pirate Long John Silver with Shirley Mason as Jim Hawkins and Lon Chaney as Pew and Merry. The sheet music (San Francisco: Daniel and Wilson) says "Maurice Tourneur presents Treasure Island" and features a scene from the film with Ogle, Chaney and Mason.

Chauncey Olcott

Chauncey Olcott (1858–1932) was one of the best-known composers of American Irish songs in the late nineteenth and early twentieth century, including "When Irish Eyes Are Smiling," "Mother Machree" and "My Wild Irish Rose. His songs, featured in stage shows like *Mavoureen* and *Macushla,* were popular with silent-film producers.

My Wild Irish Rose, a 1922 Vitagraph film, with song "My Wild Irish Rose" by Chauncey Olcott. The American sheet music (New York: Witmark) says the song was "written and originally introduced with great success by Chauncey Olcott in his play *A Romance of Athalone*" and features a portrait of Olcott. The play was staged in New York in 1899. The English sheet music pictures actress Pauline Starke. The song says that wild

Irish Rose is "the sweetest flower that grows." The film is a complicated story about Fenians in Ireland.

Mother Machree, a 1928 Fox film directed by John Ford, with song "Mother Machree" by Rida Johnson Young (words) and Chauncey Olcott and Ernest Ball (music). Belle Bennett plays an Irish immigrant who has to give up her son for adoption. The sheet music (New York: Witmark) pictures Bennett with Phillippe De Lacy, her son in the film.

Gertrude Olmstead

Gertrude Olmstead (1897–1975) began her movie career playing Marryin' Marion in the Hoot Gibson western (1920). She starred in more than fifty silent films, including the serial *The Adventures of Robinson Crusoe* (1922) and *Torrent* (1926) with Greta Garbo.

Sweet Adeline, a 1926 Chadwick film, with song "Sweet Adeline (You're the Flower of my Heart)" by Harry W. Armstrong (music) and Richard H Gerard (words). The sheet music (New York: Witmark) says, "This world famous ballad has been chosen for the musical theme of Chadwick Pictures Corporation's *Sweet Adeline* featuring Charles Ray with Gertrude Olmstead as Sweet Adeline," and it pictures them holding hands. Ray sings the song (silently) to win his Adeline.

Sally O'Neill

Sally O'Neill (1908–1968) was the sister of actress Molly O'Day (the family name was Noonan) and found temporary movie stardom in the late 1920s with the films *Sally, Irene and Mary* (1925), *Mike* (1926) and *The Auction Block* (1926). Her career faded with the arrival of sound.

Mike, a 1926 MGM film, with song "Mike" by Benny Davis and Jesse Greer. O'Neill plays the daughter of a railway section chief who foils a robbery and wins a sweetheart. The sheet music (New York: Shapiro, Bernstein) says the song was "inspired by Marshall Neilan's sensational screen comedy starring Sally O'Neill," and she is pictured wearing green trousers and hat with a dog on a wooden platform. The song is a hymn of love to a woman named Mike.

Our Gang

Hal Roach's popular *Our Gang* comedy series began in 1922 with a group of hugely likeable child actors, including "Sunshine Sammy" Morrison, Joe Cobb and Mary Cornman. Some of the actors became veritable stars including Lil' Farina in the 1920s and Spanky McFarland in the 1930s. The series enjoyed renewed popularity on TV as *The Little Rascals*.

Stay in Your Own Back Yard, a 1925 Hal Roach film, with song "Stay in Your Own Back Yard" by Karl Kenneth (words) and Lyn Udall (music). The sheet music (New York: Witmark) pictures *Our Gang* star Allen "Farina" Hoskins with his mother, while other Gang members watch from behind a fence. It says the song is a "pickaninny ballad featured in the *Our Gang* comedy. Hal Roach presents his rascals in *Your Own Back Yard* directed by Robert McGowan."

"Lil' Farina" is a 1925 song by Harrison Smith (words) and Alvano Mier (music), dedicated to the *Our Gang* kids and honoring Allen "Farina" Hoskins who is pictured on the sheet music. Farina appeared in more *Our Gang* films than anyone else, all but two of the silents.

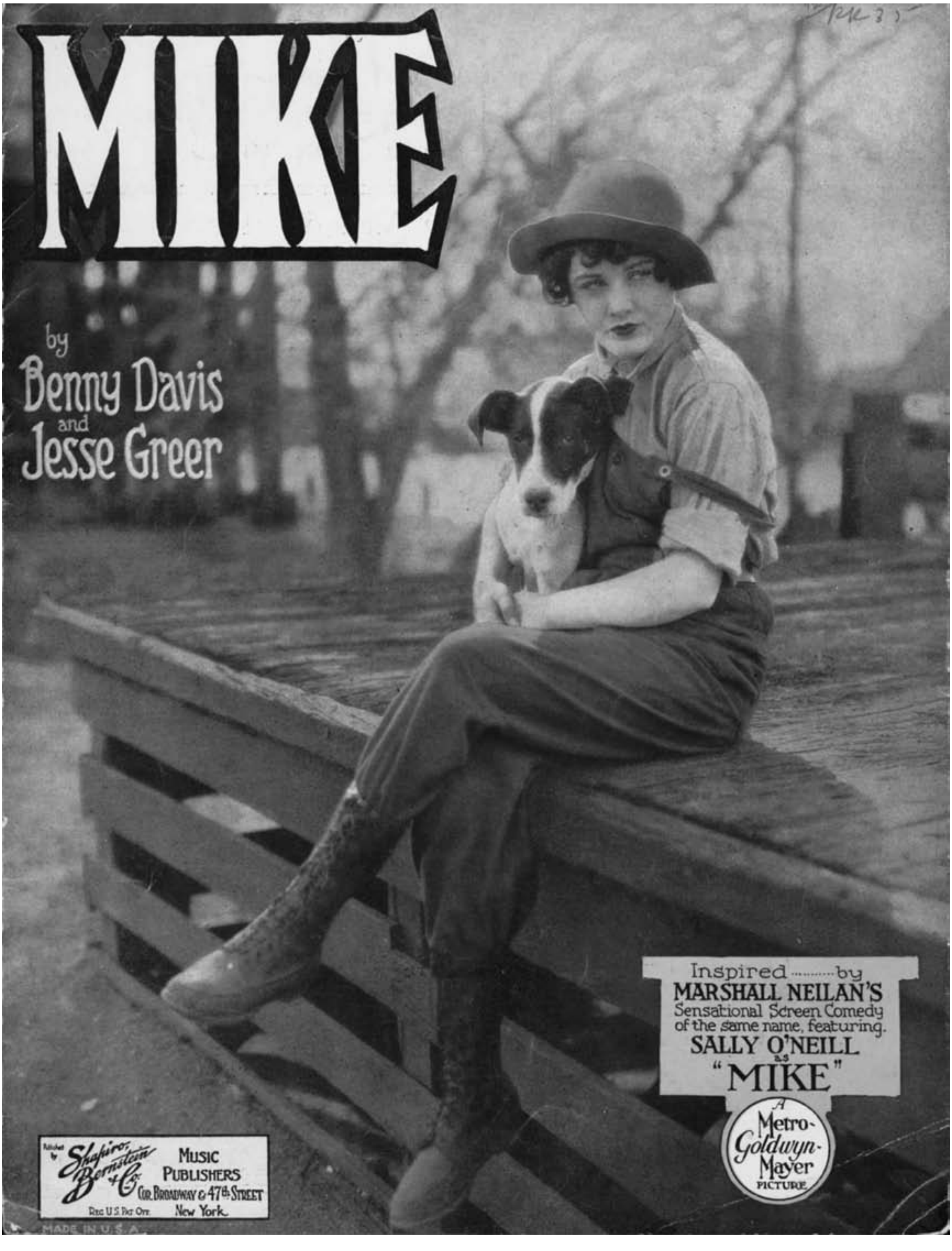
"Kid Komedy Karakteristik" is a 1928 song created to honor the child comics featured in the *Our Gang* films.

Evart Overton

Evart Overton (1889–1949) spent most of his six-year film career at Vitagraph where he made thirty films, including *The Battle Cry of Peace* (1915). He played opposite Alice Terry in *The Bottom of the Well* (1917) and Anita Stewart in *The Glory of Yolanda* (1917).

"Don't Worry, Dearie" is a 1917 song by Bert Fitzgibbon (words) and George Lyons (music). The sheet music (New York: Witmark) pictures Overton in Army uniform holding Alice Joyce and identifies them as "Greater Vitagraph stars." The soldier-narrator of the song tells his sweetheart not to worry, as he will return.

"I'm Glad I Can Make You Cry" is a 1919 song by Charles R. McCarron and Carey Morgan. The sheet music (New York: Stern) pictures Overton (once again in an Army uniform) with Alice Joyce "by permission of Vitagraph." The narrator of the song says, "I'm glad I can make you blue" as "it proves that you love me."


MIKE
by
Benny Davis
and
Jesse Greer
Inspired by
MARSHALL NEILAN'S
Sensational Screen Comedy
of the same name, featuring
SALLY O'NEILL
as
"MIKE"
A
Metro-Goldwyn-Mayer
PICTURE
Published by
Shapiro, Bernstein & Co.
MUSIC PUBLISHERS
COR. BROADWAY & 47th STREET
New York
REG. U.S. PAT. OFF.
MADE IN U.S.A.

Sally O'Neill: sheet music for *Mike*

Jean Paige

Jean Paige (1895–1990) worked in the movies from 1917 to 1924, starting with Broadway Star Features and moving on to Vitagraph where she made most of her films, including *The Birth of a Soul* (1920), *Black Beauty* (1921) and *Captain Blood* (1924). She played opposite Denton Vane in the 1918 Vitagraph film *The Golden Goal* and the following year they were featured together on three song sheets.

"Ain't Cha Coming Back, Mary Ann, to Maryland" is a 1919 song by Noble Sissle (words) and Eubie Blake (music). The sheet music pictures Paige in a country field and identifies her as a "Vitagraph star." The song is about Mary Ann who left Maryland for a week causing everybody to wonder, "Ain't Cha coming back, Mary Ann, to Maryland?"

"The Gates of Gladness (The Road to Sunshine Land)" is a 1919 song by J. Keirn Brennan, Paul Cunningham and Bert Rule. The sheet music (New York: M. Witmark) pictures "Jean Paige and Denton Vane, Vitagraph stars" in front of gates. The song begins, "When you're lonely and the only friends you thought were true / All have turned away from you / And you don't know what to do / Then you find one who believes in you and opens up the gates of gladness."

"If You Don't Stop Making Eyes at Me, I'm Goin' to Make Eyes at You" is a 1919 song by J. Keirn Brennan, Paul Cunningham and Paul Rule. The sheet music (New York: Witmark) pictures "Jean Paige and Denton Vane, Vitagraph players" making eyes at each other. The song talks about a man on train who sees a girl looking at him and tells her, "If you don't stop making eyes at me, I'm going to make eyes at you. And that's not all I'll do."

"Someone's in Town Who I Used to Know" is a 1919 song by S. H. Ayer and W. K. Norton. The sheet music (New York: Witmark) pictures "Jean Paige and Denton Vane, Vitagraph players" with him in army uniform The narrator of the song says she's going to meet someone she used to know who "we sent over the Rhine" but "now there won't be a chance for his girlies in France."

Dito Parlo

Dito Parlo (1908–1971) was born in Germany and made all her silent films there but her great roles came with French films in the sound era, as Juliette in Jean Vigo's 1934 masterpiece *L'Atalante* and Elsa in Jean Renoir's masterpiece *La Grand Illusion*.

Homecoming, a 1928 German film (original title: *Heimkehr*) distributed in England by Paramount, with song "Homecoming" by Harry Graham (words) and H. Fraser-Simpson (music). Parlo is Anna, the wife of Lars Hanson's character, a German prisoner of war in Siberia. Fellow prisoner Gustav Frohlich (Karl) escapes and returns to Germany where he falls in love with Anna. The sheet music (London: Asherberg Hopwood) pictures Parlo. Joe May directed.

Secrets of the East, a 1928 UFA German film (original title: *Geheimnisse des Orients*) distributed in England by Gaumont, with song "In Old Kashmir" by Ed Elton. In the film, Parlo is a slave, Ivan Petrovich is a prince and Agnes Peterson is a princess. The sheet music (London: Feldman) features a scene from the movie with Petrovich and Parlo.

Hungarian Rhapsody, a 1929 UFA German film (original title: *Ungarische Rhapsodie*) distributed in America by Paramount, with song "Marika" by Allan Stuart (words) and William Peters (music). Parlo is Marika, a country girl who loves aristocrat Willy Fritsch, but he is involved with housewife Lil Dagover. The sheet music (Cleveland: Sam Fox) pictures Parlo. Hans Schwartz directed. The film has a music track but no dialogue.

Virginia Pearson

Virginia Pearson (1886–1958) made over fifty silent films starting in the early 1910s with Vitagraph, and later formed her own company. Her best-known role was that of the prima donna Carlotta in *The Phantom of the Opera* (1925) with Lon Chaney.

"On the Lagoon" is a 1920 song by Stephen Fuzy, A. H. Eastman and Fred Holtman. The sheet music features a signed photo of Pearson dancing in a Spanish costume, holding castanets.

Eileen Percy

Eileen Percy (1900–1973) was born in Ireland but came to America to be a Ziegfeld girl. She began her movie career starring opposite Douglas Fairbanks in four films, starting with *Down to Earth* (1917). She went on to star in fifty more films in the silent era, mostly westerns and comedies but also the serial *The Third Eye* (1920).

Desert Gold, a 1919 Zane Grey Pictures film based on a Zane Grey novel, with song "Desert Gold" by Sam M. Lewis, Joe Young and Bert Grant. Percy inherits a desert gold mine when a marriage certificate proves she is the legitimate owner. The sheet music (New York: Waterson, Berlin and Snyder) pictures Percy.

The Flirt, a 1922 Universal-Jewel film, with song "The Flirt" by Milt Hagen and Victor Nurnberg. Percy is a flirtatious woman engaged to one man but attracted to another. The sheet music (New York: Joe Mittenthal) says the song was "inspired by Booth Tarkington's masterpiece *The Flirt*" and it features a drawing of woman in a low-backed dress. The song tells us to beware of the flirt who is naughty and pert but really a heartless vamp.

Kathryn Perry

Kathryn Perry (1897–1983) began her movie career in 1920 in *Sooner or Later*, playing opposite Owen Moore whom she married the next year. She made thirty-five films in the 1920s, including *Love Is an Awful Thing* (1922) and *Husbands for Rent* (1927) with husband Moore,

The First Year, a 1926 Fox film directed by Frank Borzage, with song "Thinking of You" by Joseph Grey (words) and Allies Moore (music). The film tells the story, often comic, of the first year of marriage of a young couple in a small town. The sheet music (New York: American Music) pictures Perry with Matt Moore, her husband in the film. In real life she was married to his brother Owen.

John Joseph Pershing

General John Joseph Pershing (1860–1948) led the American Expeditionary Force (AEF) in World War I and became an icon of that war.

Pershing's Crusaders, a 1918 government propaganda documentary, is accompanied by the march "Pershing's Crusaders" by E. T. Paull. The sheet music (New York: E. T. Paull) shows General Pershing on a horse, leading American soldiers, with medieval crusaders on horses following behind. This was the first official American war film and was distributed by First National. Charles S. Hart directed.

House Peters

House Peters (1880–1967), born in England and raised in Australia, made his movie debut in America in 1913 in *The Bishop's Carriage* opposite Mary Pickford. He played he-man roles in over 50 films in the silent era but proved he could be suave in *Raffles* (1925). He was Sergeant Malone in the silent *Rose-Marie* (1928), hankering after Joan Crawford.

Human Hearts, a 1922 Universal-Jewel film, with song "Human Hearts" by Milt Hagen and Victor Nurnberg. Peters is tricked into marriage by a confidence woman who wants to get hold of his property. The sheet music (New York: Leo Feist) says the song was "inspired by the great Universal Jewel production" and it pictures Peters and Gertrude Claire (his mother in the film) framed in a heart. The song is about a man who loses his sweetheart's love but keeps the love of his mother.

Olga Petrova

Olga Petrova (1884–1977) was born in England as plain Muriel Harding, but Mme. Petrova (her married name) sounded more appropriate for her femme fatale roles in American films like *The Tigress* (1914), *The Vampire* (1915) and *The Heart of a Painted Woman* (1915).

"Himalya" is a 1919 song by Frank H. Warren (words) and S. R. Henry and D. Onivas (music). The sheet music (New York: Stern) says the song is "dedicated to Mme. Olga Petrova."

"The Road to Romany" is a 1919 song by Olga Petrova published as sheet music and featuring her portrait.

"The Little Town That I Call Mine" is a 1920 song by Tom Groves (words) and Werner Janssen (music). The sheet music (Boston: Boston Music) says the song is "dedicated to Mme. Petrova."

Ivan Petrovich

Ivan Petrovich (1894–1962) began his movie career in Hungarian films but later worked in German, French and American pictures. His silent features include Rex Ingram's *Overview* (1926) and *The Garden of Allah* (1926), and the German film *Alraune* (1928) with Brigitte Helm.

The Garden of Allah, a 1927 MGM film, with song "Only God and I Know What Is in My Heart." Petrovich keeps his past a secret when he marries Alice Terry but she then discovers he is a priest. After he returns to his monastery, she has a son.

Secrets of the East, a 1928 UFA German film (original title: *Geheimnisse des Orients*) distributed in England by Gaumont, with song "In Old Kashmir" by Ed Elton. In this film, Petrovich is Prince Achmed, Dito Parlo is a slave, Agnes Peterson is a princess and Nikolas Koline is a shoemaker. The sheet music (London: Feldman) features a scene from the movie with Petrovich and Parlo.

Mary Philbin

Mary Philbin (1902–1993) had her best roles playing young women loved by monsters. She was the opera singer Christine loved by Lon Chaney in *The Phantom of the Opera* (1925) and the blind girl loved by the hideous Conrad Veidt in *The Man Who Laughs* (1928).

Merry-Go-Round, a 1923 Universal film, with song "I'll Be Here When You Come Back" by Sam Howard (words) and Don Davis and Bill Munro (music). Philbin, who plays the organ-grinder for a merry-go-round, falls in love with disguised count Norman Kerry. The sheet music (London: Paling) features a drawing of them as a couple.

The Rose of Paris, a 1924 Universal film, with song "Rose of Paris" by Wyn Ewart and F. De Courcy Gribble. Philbin is a Paris orphan whose inheritance causes her a lot of trouble. The sheet music (London: Worton David) says the song was suggested by the film.

Surrender, a 1927 Universal film, with song "Surrender" by Jeff Edmonds, Haven Gillespie and Egbert Van Alstyne. Philbin is the daughter of a rabbi involved with a Russian prince (Ivan Mosjoukine in his only American film) when war causes the occupation of her town by his troops. The sheet music (New York: Remick) says the song is "dedicated to Mary Philbin, Universal star" and pictures her looking glamorous.

The Man Who Laughs, a 1928 Universal film, with song "When Love Comes Stealing" by Walter Hirsch, Lew Pollack and Erno Rapee. Philbin plays a blind girl loved Conrad Veidt who has a hideous fixed grin.

Adolf Philipp

Adolf Philipp (1864–1936) was a songwriter, playwright, and producer of German ethnic musicals in New York. His most popular song was "Alma, Where Do You Live," featured in a Broadway show and later filmed with Ruth MacTammany. His play *The Corner Grocer* was filmed in 1917 with Lew Fields. In 1919 he produced three two-reel "musical film comedies" based on his plays and promoted with song sheets. They may have been attempts at sound films.

Alma, Where Do You Live? is a 1917 Monopol film accompanied by the song "Alma, Where Do You Live" by George Hobart (words) and Adolf Philipp (music). The song was created for the 1910 stage musical *Alma, Where Do You Live*. In the film, Ruth MacTammany plays actress Alma in love with an artist who painted her in an Egyptian costume. The sheet music pictures her in the Egyptian costume.

The Midnight Girl, a 1919 two-reel film, with song "The Midnight Girl" by Edward Paulton (words) and Adolf Philipp (music). The sheet music (New York: Remick) says the song was "introduced in a musical film comedy in 2 acts," and it pictures Philipp with Marie Pagano. Philipp produced and wrote the film based on his play *The Midnight Girl*.

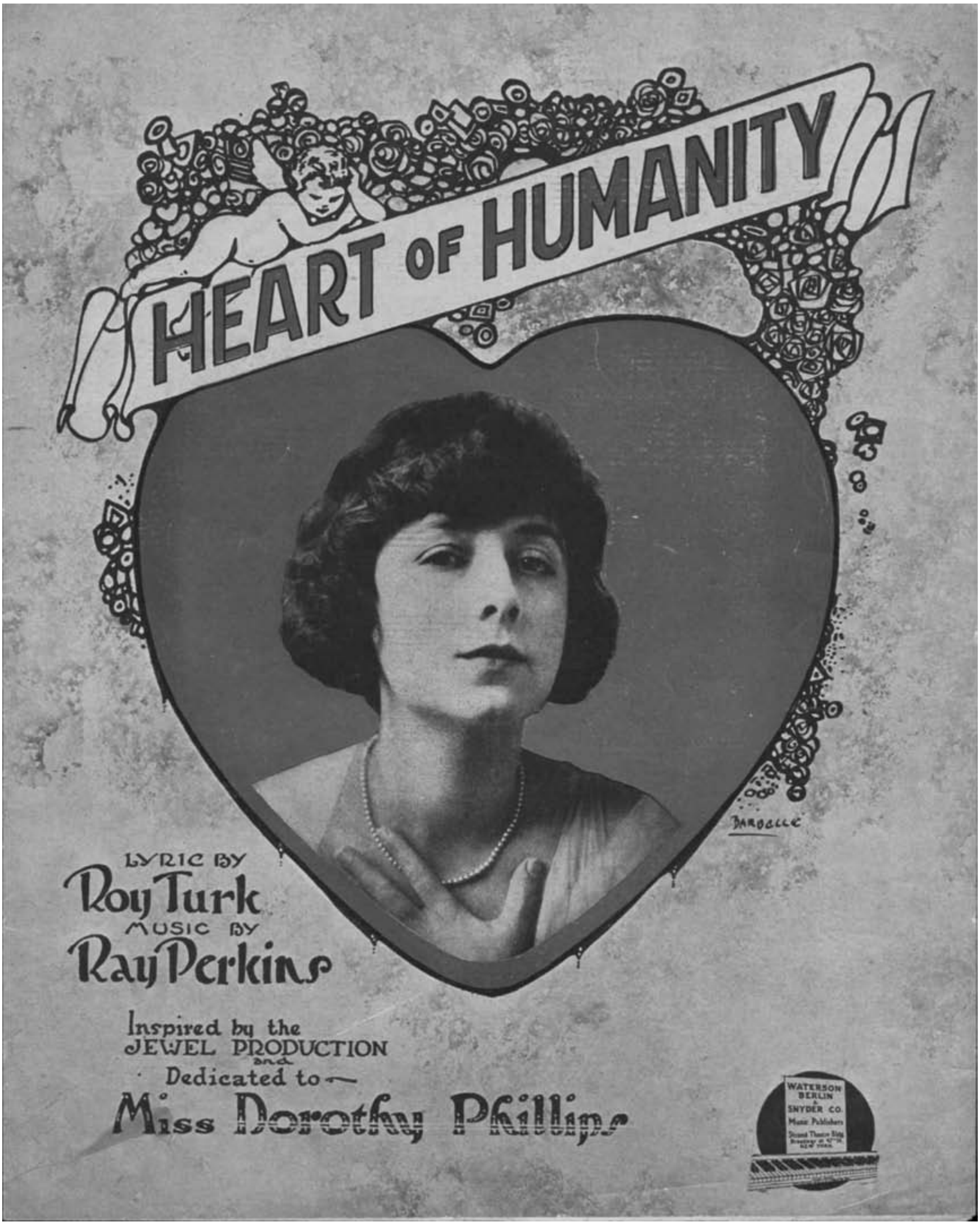
My Girl Suzanne, a 1919 two-reel film, with song "My Girl Suzanne" by Edward Paulton (words) and Adolf Philipp (music). The sheet music (New York: Remick) says the song was "introduced in a musical film comedy in 2 acts," and it pictures Philipp with Patsy DeForest. Philipp produced and wrote the film based on his play.

Oh, Louise, a 1919 two-reel film, with song "Oh, Louise" by Edward Paulton (words) and Adolf Philipp (music). The sheet music (New York: Remick) says the song was "introduced in a musical film comedy in 2 acts," and it pictures Philipp with Marie Pagano. Philipp produced and wrote the film based on his play *Auction Pinochle*.

Dorothy Phillips

Dorothy Phillips (1882–1980), who began her acting career on stage, made her film debut for Essanay in 1911 playing opposite Francis X. Bushman in two films. Her best-known films include *Heart of Humanity* (1919), in which she is attacked by Erich Von Stroheim, and *Once to Every Woman* (1920), in which she sings (silently) the classic song "Ben Bolt."

Heart of Humanity, a 1919 Jewel-Universal film, with song "Heart of Humanity" by Roy Turk (words) and Ray Perkins (music). Phillips mar-


HEART OF HUMANITY
LYRIC BY
Roy Turk
MUSIC BY
Ray Perkins
Inspired by the
JEWEL PRODUCTION
and
Dedicated to—
Miss Dorothy Phillips
BARBELLE
WATERSON BERLIN & SNYDER CO.
Music Publishers

Dorothy Phillips: sheet music for *Heart of Humanity*

ries a World War I soldier and goes to work in a war orphanage where she is attacked by villainous German officer Erich von Stroheim. He even throws a crying baby out of a window (the scene that made Stroheim "the man you love to hate.") The sheet music (New York: Waterson, Berlin and Snyder) pictures Phillips in a heart frame and says the song is dedicated to her. The song says that the heart of humanity is a mother's love.

"I Found You" is a 1919 song by L. Wolfe Gilbert and Anatol Friedland. The sheet music (New York: Gilbert and Friedland) features a portrait of Phillips "by permission of Universal Film Mfg. Co." The song is about a person finding the one true love.

Destiny, a 1919 Jewel-Universal film, with song "Destiny" by Alfred Bryan (words) and Herbert Spencer (music). Phillips plays a woman whose hoped-for marriage is pictured as it might happen in two different futures. The sheet music (New York: Remick) says the song was "suggested by Dorothy Phillips in the Universal film play *Destiny*," and it features her portrait. The song says destiny is our master and will have its way.

The Right to Happiness, a 1919 Universal film, with song "The Right to Happiness" by Alfred Bryan and Abbey Green. Phillips plays twin sisters separated when young; one is raised as a revolutionary in Russia and the other as the wealthy daughter of an American capitalist. The sheet music (New York: Remick) pictures Phillips in front of a lake.

Once to Every Woman, a 1920 Universal-Jewel film, with song "Ben Bolt." Phillips plays a singer who is shot by an Italian admirer (Rudolph Valentino) and loses her voice. When her mother dies, she regains it. The sheet music says this is "the old, old song that gave back to the world a golden voice, 'Ben Bolt' as sung by Dorothy Phillips in the picture of your dreams, *Once to Every Woman*." On the inside it says, "The famous love song written by Thomas Dunn English in 1839, which Trilby sang in De Maurier's story and which Dorothy Phillips sings from an overflowing heart in her great drama of mother love." The back cover shows Margaret Mann, Phillip's mother in the film, watching a man shooting at the stage.

Norma Phillips

Norma Phillips (1893–1931) had roles in a dozen silent films including the promotional series *Our Mutual Girl* (1914) in which she played the Mutual Girl, the 15-episode serial *Runaway June* (1915), and the feature *Forget-Me-Not* (1917).

Runaway June, a 1915 Reliance serial, with song "Runaway June" by Harold Freeman. Phillips quarrels with her husband on their honeymoon and runs away. She is soon involved in thrilling adventures. The sheet music (New York: Witmark) shows Phillips in winter costume with a large dog, and says, "Norma Phillips appearing in *Runaway June*, serial photo play produced by Reliance Motion Picture Co." The lyrics say, "Runaway June, I'm sad and blue / I just can't stop from loving you."

Lotte Pickford

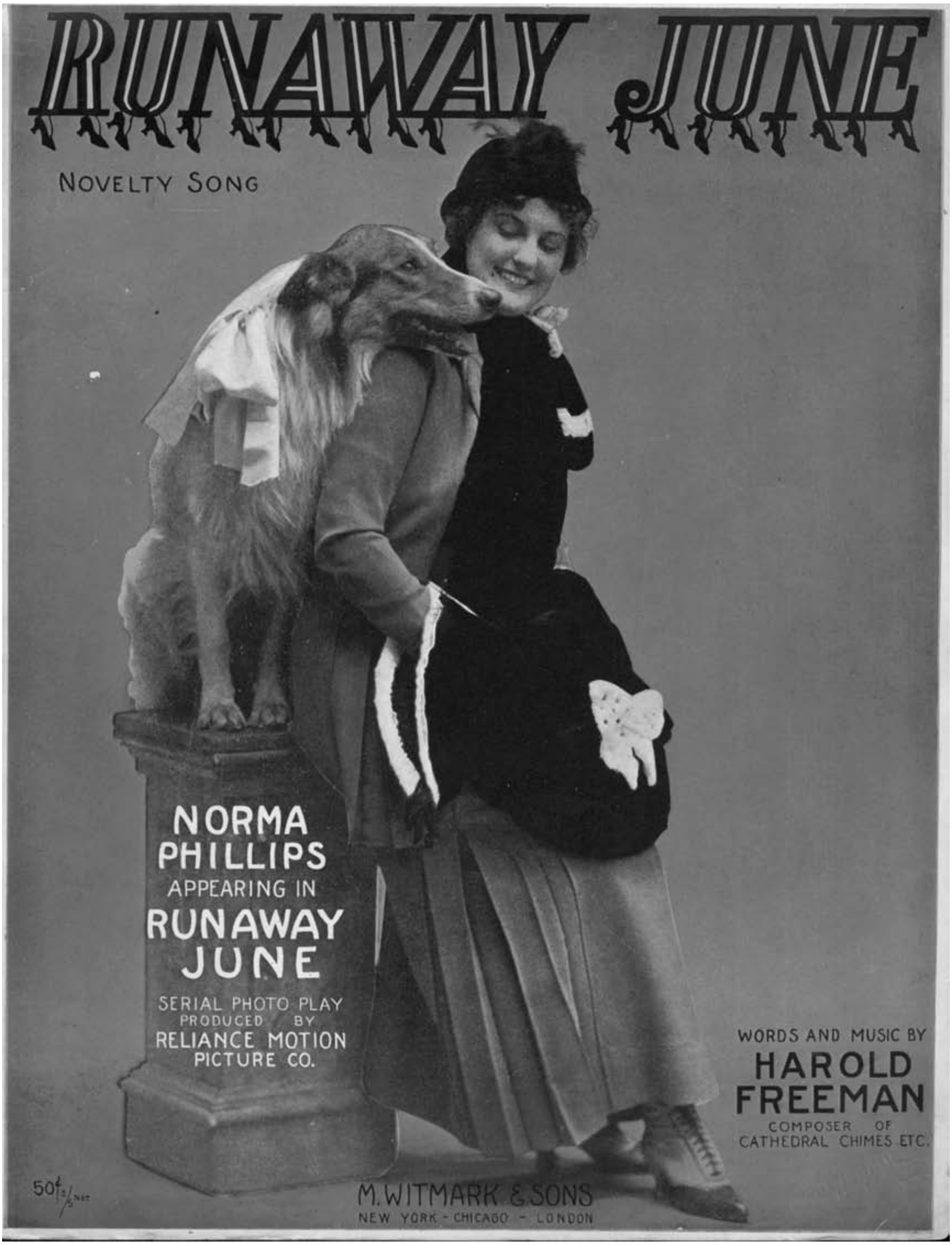
Lottie Pickford (1895–1936), the sister of Mary, had a reasonable film career, appearing in over eighty movies and starring in the 1915 serial *A Diamond from the Sky*. She even played opposite Mary in a few films, including *Fanchon the Cricket* (1915) and *Dorothy Vernon of Haddon Hall* (1924).

A Diamond from the Sky, a 1915 American (Flying A) serial, with song "The Diamond from the Sky" by Leo Wood (words) and Leo Bennet (music). Pickford is Esther, the rightful owner of the valuable and much fought-over diamond from the sky. Heroic William Russell gives her some help. The sheet music (New York: Cadillac) says the song was "suggested by the $10,000 prize photoplay" (the screenplay won a *Chicago Tribune* competition) and features a portrait of Pickford. The plot revolves around a diamond found in a meteorite and the problems it causes. The lyrics are literal, "Like a diamond in the sky, someday you'll come to me."

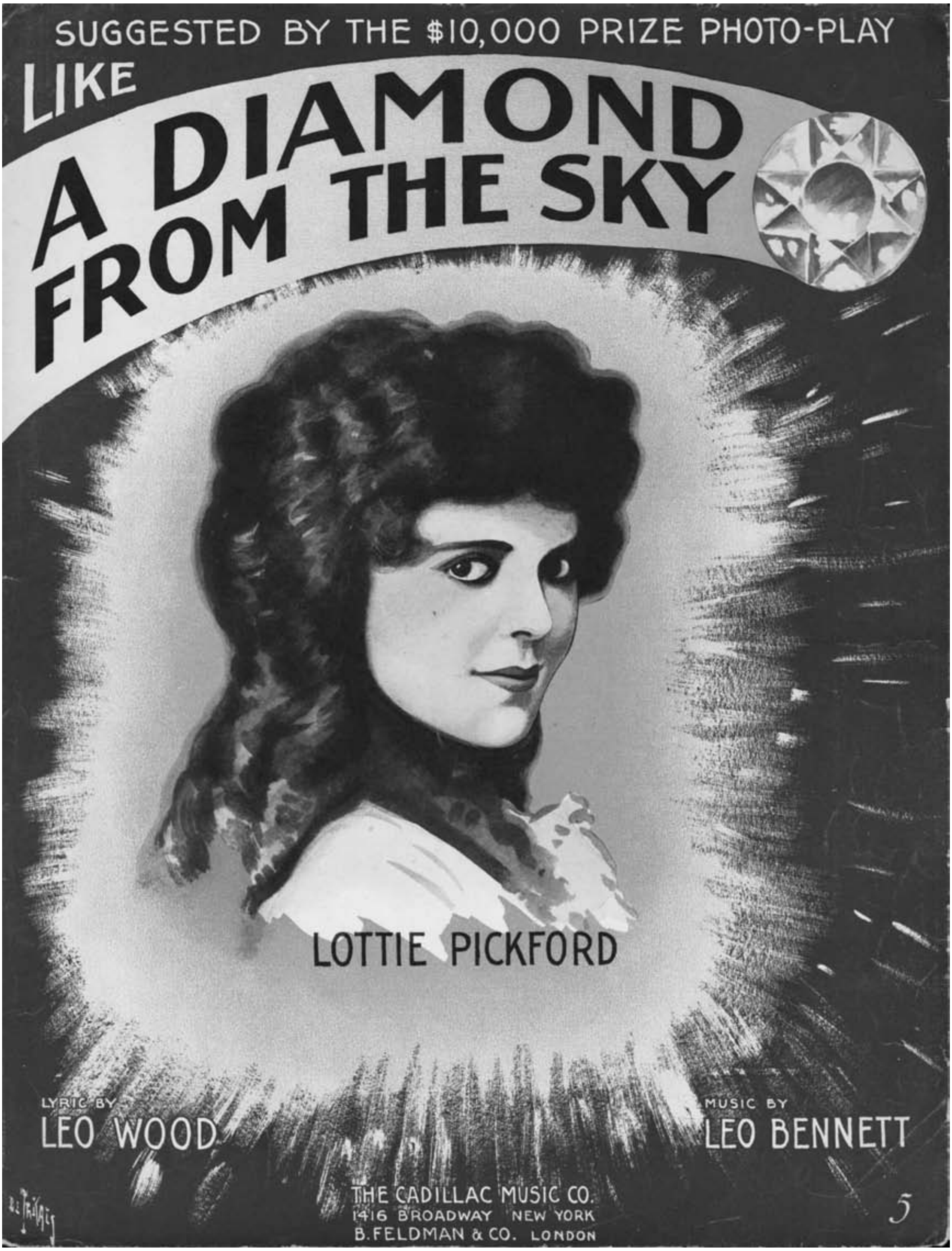
Mary Pickford

Mary Pickford (1893–1979), the first great star of the American movies, was known as America's Sweetheart for most of the 1910s and 1920s. She was a terrific businesswoman as well, able to obtain massive salary increases once she became popular. In 1919 she founded United Artists with Charles Chaplin, D. W. Griffith and Douglas Fairbanks whom she married. She was the first star to have multiple songs written about her, five in 1914 alone.

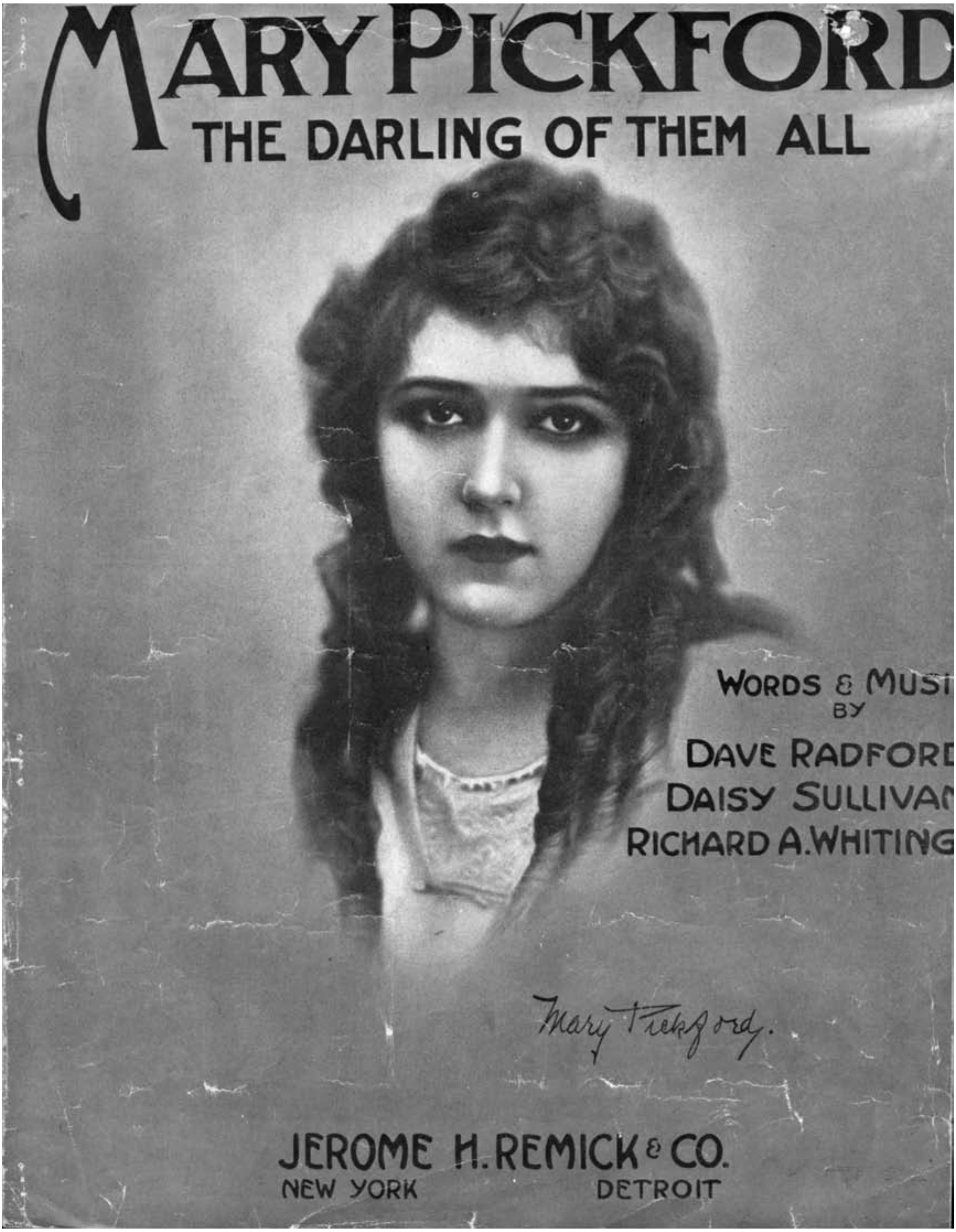
A Good Little Devil, a 1914 Famous Players film, with song "Mary Pickford, the Darling of Them All" by Dave Radford, Daisy Sullivan and Richard


RUNAWAY JUNE
NOVELTY SONG
NORMA PHILLIPS
APPEARING IN
RUNAWAY JUNE
SERIAL PHOTO PLAY
PRODUCED BY
RELIANCE MOTION PICTURE CO.
WORDS AND MUSIC BY
HAROLD FREEMAN
COMPOSER OF
CATHEDRAL CHIMES ETC.
M. WITMARK & SONS
NEW YORK - CHICAGO - LONDON
50¢

Norma Phillips: sheet music for *Runaway June*


SUGGESTED BY THE $10,000 PRIZE PHOTO-PLAY
LIKE
A DIAMOND FROM THE SKY
LOTTIE PICKFORD
LYRIC BY
LEO WOOD
MUSIC BY
LEO BENNETT
THE CADILLAC MUSIC CO.
1416 BROADWAY NEW YORK
B. FELDMAN & CO. LONDON
5

Lottie Pickford: sheet music for *A Diamond from the Sky*


MARY PICKFORD
THE DARLING OF THEM ALL
WORDS & MUSI
BY
DAVE RADFOR
DAISY SULLIVA
RICHARD A.WHITIN
Mary Pickford.
JEROME H.REMICK & CO.
NEW YORK
DETROIT

Mary Pickford: sheet music for "Mary Pickford, The Darling of Them All"

Whiting.” Pickford plays a blind girl who creates a make-believe world of fairies with a boy she will marry when they grow up. This was her first feature. The sheet music (New York: Remick) shows her in long curls. The song tells us she is “a good little devil” whose smile can make the sun shine everywhere:

> There’s a little fairy who has won my heart,
> She’s so captivating with her dainty art
> I’ve only seen her picture
> But I love her just the same
> And here’s my little secret,
> Mary Pickford is her name.
> She’s the darling of the movies
> For she’s such a little queen
> And she stepped into my heart
> From a moving picture screen.

Tess of the Storm Country, a 1914 Famous Players/Paramount film, with song “Tess of the Storm Country” by Charles Patrick (words) and Bob Allen (music). Pickford plays a woman who pretends to be the mother of an illegitimate baby to save a minister’s daughter from disgrace. The sheet music (Chicago: Will Rossiter) says the song was “inspired by that wonderful little artist Mary Pickford, the darling of them all.” The film, based on a novel by Grace Miller White, was remade by Pickford in 1922.

“Mary Pickford” is a 1914 song by Fred Sosman and Geo. Fairman, dedicated to “Miss Mary Pickford of the Famous Players Film. Co.” The sheet music (New York: Fairman) features a color photo of Pickford with long brown curls. The song tells us:

> Most every night I go into a picture show
> To see my moving picture girl
> Because I love her so
> Mary Pickford, Mary Pickford
> She’s my moving picture girl
> She’s got my poor brain in a whirl.

“Sweet Little Mary Pickford” is a 1914 song by P. S. Earle and Edna Williams. The sheet music (New York: Jos. W. Stern) pictures Pickford with long curls in front of her reflection in a mirror.

“Mary Pickford,” a 1914 song by James R. Shannon and George J. Moriarty, extols Pickford’s virtues. Her portrait with curls is on the sheet-music cover.

Photo-Play Music Folio, Vol. 3., a 1914 booklet collection of instrumental movie music, was published by the Academic Music Company of New York. A color photo of Pickford in long curls is featured on the cover.

“Sweetheart of Mine” is a 1915 song by Frank Tyler Daniels (words) and Leo Friedman (music). The sheet music (New York: Parke, Daniels and Friedman) says this is “the Official Mary Pickford Song” and it features her photo with a signed endorsement. Pickford’s publicity machine promoted her as “America’s Sweetheart” but the song does not uses her name. It is a lament by a woman pining for her sweetheart.

“Beautiful Star of Heaven” is a 1915 “reverie” by Louis A Drumheller. The sheet music (Philadelphia: Morris Music) features a color painting of Pickford in hood and curls.

Hulda from Holland, a 1916 Famous Players–Lasky film with song “Hulda from Holland” by George C. Mack (words) and Bob Allen (music). Pickford plays a Dutch girl who comes to America and falls in love with an artist. The sheet music (Williamsport, PA: Vandersloot) says the song is dedicated to Pickford.

The Poor Little Rich Girl, a 1917 Artcraft film, with song “The Mary Pickford Waltz” by Leo Bennett. Pickford plays a rich girl neglected by her parents. The sheet music features two pictures, one of her holding a doll, the other in an elaborate ball gown. The song says Pickford is:
The girl we all adore,

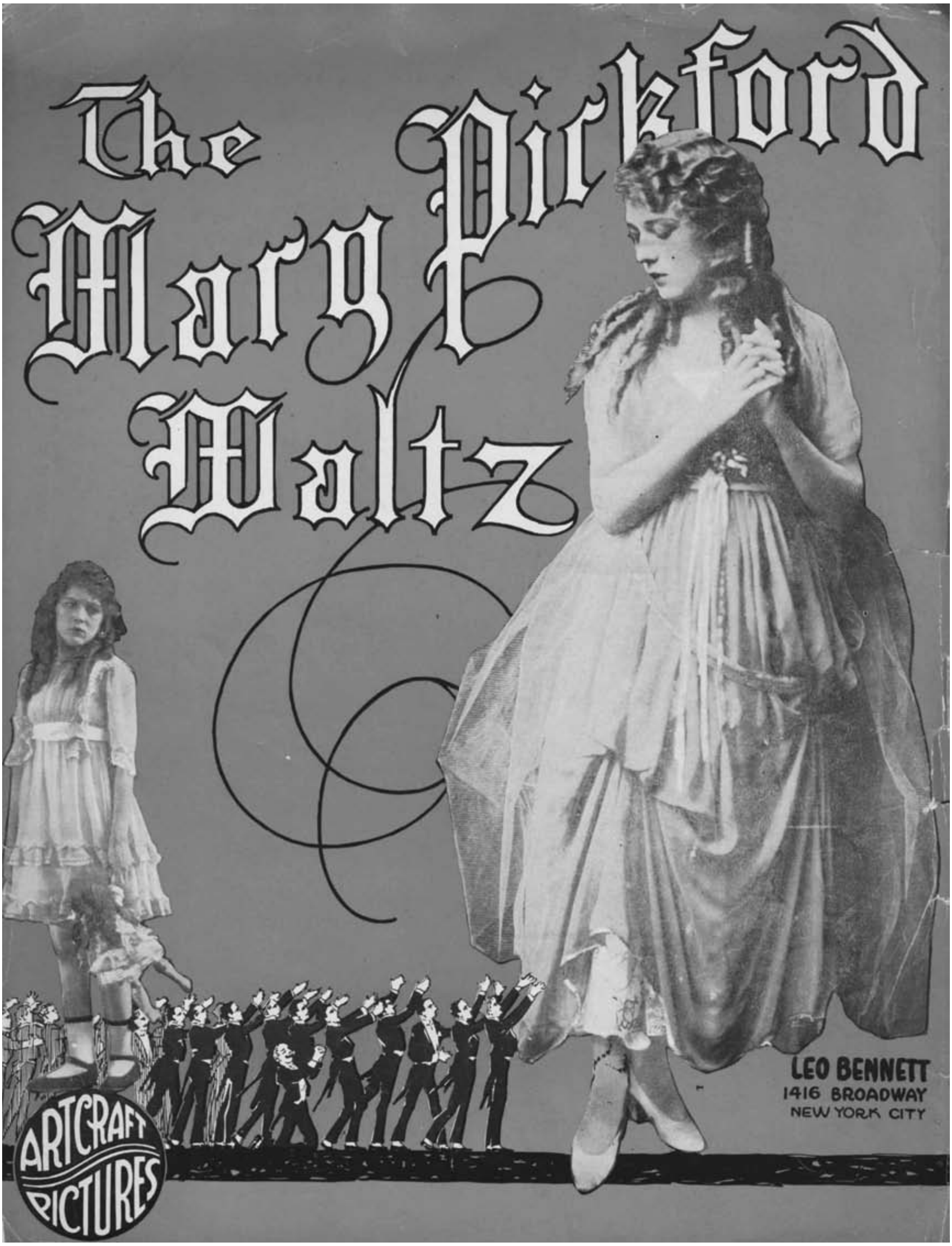
> She makes you sad, she makes you glad,
> She shares in all your joys
> So side by side we’ll softly glide
> To our Mary’s Waltz.
> The Mary Pickford Waltz
> Go where you may, both night or day
> You’ll see the queen in picture play
> And hear this melody.

Rebecca of Sunnybrook Farm is a 1917 Artcraft film starring Pickford as Rebecca. While there does not seem to have been a new song published in connection with the film, a 1914 song titled “Rebecca of Sunnybrook Farm” was reissued. It was composed by A. Seymour Brown (words) and Albert Gumble (music) and published by Remick. The cover shows Rebecca stepping out of a coach.

“Mary Pickford Waltzes” were 1917 waltzes by Edmund Braham. The sheet music (Chicago: Frank K. Root) pictures Pickford in an elegant, fur-trimmed white coat.

“The Mary Pickford Waltz” is a 1917 waltz by Leo Bennett. The sheet music (New York: Leo Bennett) features photos of Pickford as a child with a doll and as an adult with miniature men reaching out their arms to her.

“Little Mary Pickford” is a 1917 song by


The Mary Pickford Waltz
LEO BENNETT
1416 BROADWAY
NEW YORK CITY
ARTCRAFT PICTURES

Mary Pickford: sheet music for "The Mary Pickford Waltz"

Matthew Ott. The sheet music (Wollaston, MA: Ott Publishing) has a silhouette profile of Pickford by Fisher. The song is written as if sung by Pickford and begins, "I'm the queen of the movies and the public is my slave."

"She's Back Among the Pots and Pans Again" is a 1917 song by William Jerome, Bert Hanlon and Seymour Furth. A kitchen maid decides to be a movie star but says her head is too fat to wear Mary Pickford's hat. She goes back to the pots and pans.

"Come Out of the Kitchen, Mary Ann" is a 1917 song by James Kendis and Charles Bayha. A kitchen maid dreams a fairy comes to her singing, "Why waste your time cooking Irish stew / When Mary Pickford and Theda Bara / Will step aside for you."

"Soon We'll All Be Seen Upon the Screen," a 1918 song by Rennold Wolf and Louis A. Hirsch, says, "When Mary Pickford lifts her eyebrows / you feel sorry for the highbrow / You know you should become a photo play star."

Daddy-Long-Legs, a 1919 Pickford-First National film, is accompanied by two songs. In the film, Pickford plays an orphan with a benefactor she dubs "Daddy Long Legs." The sheet music (New York: Waterson, Berlin and Snyder) for "Daddy Long Legs," by Sam M. Lewis and Joe Young (words) and Harry Ruby (music), says the song was inspired by Pickford "in Jean Webster's celebrated play *Daddy Long Legs* directed by Marshal Neilan"; she is pictured on the sheet music as an adult wearing pearls. The lyrics say, "In the house of nobody cares, Little Miss No-One lived with her prayers," until, "Daddy Long Legs, you made my life worthwhile." The American sheet music (New York: Broadway Music) for "Dear Old Daddy Long Legs," by Neville Fleeson (words) and Albert Von Tilzer (music), says the song is dedicated to Pickford who is pictured in the film and in a glamorous photo with curls. The English sheet music (London: Francis, Day and Hunter) for the same song pictures her holding a flower. This song begins with the songwriter writing to Mary:

> I'm writing you, dear Mary, just to say
> I saw you in a picture yesterday;
> You're everybody's sweetheart
> That I know
> For everybody seems to love you so;
> When I heard "Daddy Long Legs"
> Was to be your picture too
> I sat right down and wrote a song,
> I'm sending it to you.

Heart o' the Hills, a 1919 Pickford-First National film, with song "Heart O' the Hills" by Harry Ruby (music) and Sam M. Lewis and Joe Young (words). Pickford plays a Kentucky girl who becomes a sharpshooter so she can avenge the killing of her father. The English sheet music (London: Feldman) shows her standing by her cabin with a rifle and wearing a white nightgown. The American sheet music (New York: Waterson, Berlin and Snyder) has a modern photo of her and says the song is "dedicated to Mary Pickford in her story of childhood in the Kentucky hills."

The Hoodlum, a 1919 Pickford-First National film, with song "The Hoodlum" by Harry Ruby (music) and Sam M. Lewis and Joe Young (words). Pickford plays a rich girl who enjoys the seamier side of life as "the Hoodlum." The American sheet music (New York: Waterson, Berlin and Snyder says the song is "dedicated to Mary Pickford in *The Hoodlum*, her second picture from her own studio," and it shows her in scenes from the film. The film was released in England as *The Ragamuffin*, so the English sheet music (London: Feldman) carries this title. It pictures Pickford with Ralph Lewis, her wealthy grandfather in the film. The song says, "The Hoodlum was the wildest sort of rose."

"I'll Tell the World" is a 1919 song by Harold B. Freeman. The sheet music (Providence: Harold Freeman) has a color picture of Pickford in long curls. The song is about a man able to tell the whole world he loves a woman, though he is afraid to tell her.

Pollyanna, a 1920 Mary Pickford/UA film, is accompanied by three songs. Pickford plays a girl whose motto is "just be glad" even though she lives with a very cranky aunt. The sheet music (Davenport: H. H. Treffer) for "Pollyanna's Own Glad Game," by S. W. Gardener (words) and Arsene F. Siegel (music), says the song is "dedicated to Mary Pickford, America's Sweetheart." The sheet music (London: Albert) for "Pollyanna," by Thomas Gray (words) and Malvin Franklin (music), pictures Pickford. The sheet music for "Pollyanna," by Balloch Glen, Tom Lovell and Joe Tunbridge, says the song was inspired by Pickford and the film.

"Mary and Doug," a 1920 song by Gene Buck (words) and Dave Stamper (music), was featured in the *Ziegfeld Follies of 1920*. The sheet music (New York: Harms) for this tribute was published soon after their marriage. The song says that Mary and Doug are "just like two bugs in a rug" directing "their reel affairs," and that "all our close-ups are good."

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (words) and Joseph H. Santley (music). Pickford does a toe dance while Fairbanks shimmies in this satiric song about a dance attended by top Hollywood stars.

"Movieland" is a 1920 English song by Harry Carlton, Frank Carter and J. A. Tunbridge. Alice dreams of leaving Wonderland for Movieland and says she wants to go where the blue-eyed Mary Pickfords grow.

Through the Back Door, a 1921 Mary Pickford/UA film, with song "I'll Look After You" by Redge Carey and Billy Edwards. Pickford plays a Belgian woman who goes to work in New York as a maid for her wealthy mother who believed she died years before. The sheet music (London: Allan) features a photo of Pickford.

Rosita, a 1923 Pickford-UA film, with two songs. Pickford is a feisty Spanish street singer who gets arrested for singing a humorous ditty about a king who fancies her. The sheet music (Cleveland: Sam Fox) for "Rosita, a Spanish Serenade," by Edward K. House, says it is dedicated to Pickford and her characterization of Rosita. The sheet music (Cleveland: Sam Fox) for "La Rosita Song," by Alan Stuart (words) and Paul Dupont (music), shows Pickford as Rosita.

"Hollywood," a 1923 song by Aubrey Stauffer, was created for the Paramount movie *Hollywood*. A young woman says she's going to Hollywood where she plans to drink a Coca-Cola with Pickford and Fairbanks at the candy store.

Dorothy Vernon of Haddon Hall, a 1924 Pickford-UA film, with song "Love Has a Way" by Victor Schertzinger. Pickford plays a rebellious English aristocrat who falls in love with the son of her father's worst enemy. The sheet music (New York: Harold Flammer) pictures Pickford in the film. The song, recorded by Paul Whiteman, says love is never smooth.

"Lolita (The Second-Hand Belle of Seville)" is a 1924 British song by Jack Strachey. Lolita thinks she can become a movie star and make "poor Mary Pickford go off her feed."

"I'm a Pickford Nobody Picked" is a 1924 song by Ballard Macdonald (words) and Arthur Freed and Harry Carroll (music) created for the Hollywood revue *Harry Carroll's Pickings.* The sheet music (San Francisco: Sherman, Clay) says the show was at the Orange Grove Theater.

Little Annie Rooney, a 1925 Pickford/UA film, with song "Little Annie Rooney" by Michael Nolan. Pickford plays the daughter of a policeman and seeks revenge when he is killed. The American sheet music (New York: Witmark) has a photo of Pickford with long curls "as she appears in the photoplay" lighting a birthday cake. The English sheet music (London: Francis, Day and Hunter) shows her in modern dress. The song is about Annie Rooney's "winning way."

"The Movies," a 1925 song by Lorenz Hart (words) and Richard Rodgers (music), was created for *The Garrick Gaieties.* A woman dressed like Pickford says young women want to be movie stars like Gloria Swanson and popular like John Barrymore while children cry for Buster Keaton and wives neglect their dirty dishes to see Chaplin and the Gishes.

Sparrows, a 1926 Pickford/UA film, with song "Thinking of You" by Joseph Grey (words) and Allie Moore (music). Pickford is the oldest of a group of unwanted children held prisoners on a southern farm and she helps these endangered "sparrows" to escape. The sheet music features a photo of Pickford.

"Movie Mad" is a 1927 song by Fred Rome (words) and Warwick Pryce (music). A London kitchen maid thinks Mary Pickford will get the wind up when Pickford hears she has decided to become a star in the moving "pitchers."

ZaSu Pitts

ZaSu Pitts (1894–1963) had a notable career in the silent cinema, starring in two of Erich Von Stroheim's masterpieces. She plays the money-hoarding Trina in *Greed* (1924) and the woman the prince has to marry in *The Wedding March* (1928). After the coming of sound she played mostly comedy roles.

Pretty Ladies, a 1925 MGM film, is accompanied by the songs "Pretty Ladies/House Fly Blues/I Want a Man" by Ted Barron (words and music). Pitts plays a Follies star who marries drummer Tom Moore. When he has a brief affair with Follies lady Lilyan Tashman, she refuses to allow it to affect their marriage. The sheet music (New York: Barron) pictures Pitts with other ladies of the Follies including Ann Pennington and Norma Shearer.

Edwin S. Porter

Edwin S. Porter (1870–1941) was the first notable American film director, creating over 160 films from 1898 to 1913. The popularity of his film

The Great Train Robbery (1903) marked the beginning of narrative cinema and his surrealistic *Dream of the Rarebit Fiend* (1906) was hugely influential on cinematic styles.

Dream of the Rarebit Fiend: The cakewalk "Dream of the Rarebit Fiend" was published as sheet music in 1906 and recorded by the Edison Military Band in 1907. It was inspired by the success of Winsor McKay's 1904 comic strip *Dreams of the Rarebit Fiend*, which was published in book form in 1905. This cakewalk was associated with Porter's 1906 Edison film *Dream of the Rarebit Fiend*, also inspired by the strip. It was not an original work, however, as it was originally published in 1899 as "The Brooklyn Cakewalk."

Gene Stratton Porter

Gene Stratton Porter (1863–1924) wrote stories that appealed to silent film producers. Movies based on her stories include *Freckles* (1917 and 1928), *Michael O'Halloran* (1923), *A Girl of the Limberlost* (1924), *The Keeper of the Bees* (1925), *Laddie* (1926), *The Magic Garden* (1927) and *The Harvester* (1927). She also acted in three of her movies.

A Girl of the Limberlost, a 1924 FBO-Porter film, with song "Girl of the Limberlost" by Eddie Stone and Milton Young. The sheet music (London: Worton David) says the song was "issued in conjunction with Film Booking Office's picture *A Girl of the Limberlost*," and it features a drawing of the novel and a girl holding a butterfly. Gloria Grey plays a girl whose father died in the quicksand of the Limberlost swamp.

Marie Prevost

Marie Prevost (1898–1937) had a very successful silent-film career, making over ninety movies, but her career faltered with the coming of sound. She became an overweight alcoholic and starved herself to death trying to lose weight. Her tragic life is the subject of a modern song by Nick Lowe, titled "Marie Prevost."

"Pal of My Dreams" is a 1920 song by Les Roscoe (music) and Esther Marion (words). The sheet music (Los Angeles: Roscoe and Huff) features a posed photo of Prevost and George O'Hara beneath a painted moon, "by courtesy of the Mack Sennett Studio." In the song a man says he has found "a real girl who will be true," the pal of his dreams.

Kiss Me Again, a 1925 film, is accompanied by two songs. Prevost plays a married woman who asks for a divorce after falling in love with a musician. Her husband Monte Blue sorts it out. The sheet music (New York: Witmark) for "Kiss Me Again," by Victor Herbert (music) and Henry Blossom (words), pictures Prevost kissing Blue and says it is the "love theme for the Warner Bros. classic of the screen, an Ernst Lubitsch production with Marie Prevost and Monte Blue." The sheet music (London: Feldman) for the song "Kiss Me Again," by J. A Tunbridge (music) and Charles Dunn (words), says it is a "song waltz inspired by Marie Prevost in Ernst Lubitsch's brilliant film entertainment *Kiss Me Again*," and it pictures a woman looking coquettish.

Eddie Quillan

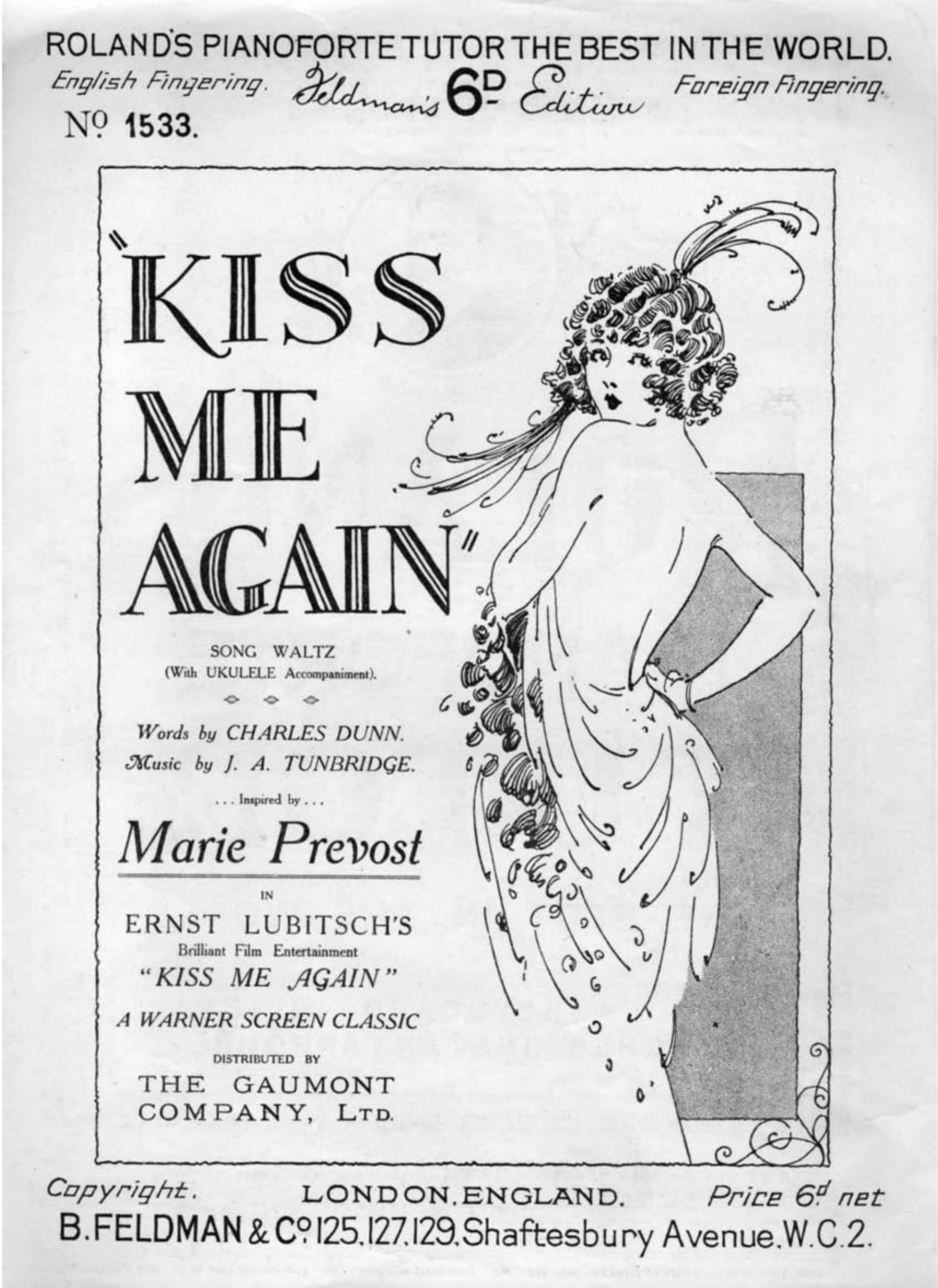
Eddie Quillan (1907–1990), who began his stage career as a child in vaudeville, was discovered by Mack Sennett who cast him in a series of comedy shorts in the late 1920s. He moved on to features, with films like *Show Folks* (1928) and *The Godless Girl* (1929).

Show Folks, a 1928 Pathé film, with song "No One But Me (Only Me)" by Billy Stone, Al Koppel, and Charles Weinberg. The sheet music (New York: Denton and Haskins) pictures Quillan looking at a displeased Lina Basquette. They play a vaudeville team that splits up. The song is a duet, with each bragging how important he/she is. The film is silent with a music track.

Himansu Rai

Himansu Rai (1892–1940) was one of the early Indian film producers willing to work with Europeans to improve the quality of Indian films. He produced and acted in a dozen big-budget films with German assistance, including the silent epic *Shiraz*.

Shiraz, a 1928 Pro Patria Indian-German film, with song "The Song of Shiraz, an Oriental Reverie" by Eric Valentine (words) and Harry Collman (music). The film tells a romantic tale about the building of the Taj Mahal at the time of the Mughal Empire, with Rai playing Shiraz. The sheet music (London: Feldman) pictures an Indian woman in a temple. Franz Osten directed.



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Nº 1533.

"KISS ME AGAIN"

SONG WALTZ
(With UKULELE Accompaniment).

◇ ◇ ◇

Words by CHARLES DUNN.
Music by J. A. TUNBRIDGE.

... Inspired by ...

Marie Prevost

IN

ERNST LUBITSCH'S
Brilliant Film Entertainment
"KISS ME AGAIN"
A WARNER SCREEN CLASSIC

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Marie Prevost: sheet music for *Kiss Me Again*

Esther Ralston

Esther Ralston (1902–1994), one of Hollywood's most beautiful actresses in the 1920s, is best known today for mother roles in famous fairytales, as Mrs. Darling in *Peter Pan* (1924) and the fairy godmother in *A Kiss for Cinderella* (1925). She starred in more than seventy silent films.

Children of Divorce, a 1927 Paramount film, with song "Is It Worthwhile?" by Reed Stampa and Harry Condor. Ralston has her lover stolen from her by flapper Clara Bow but she gets him back. The sheet music (London: Worton David) pictures Ralston.

Old Ironsides, a 1926 Paramount film, is accompanied by two songs. Ralston plays a woman involved with Charles Farrell and the frigate *Constitution*'s fight with Tripoli pirates. The sheet music (Cleveland: Fox) for "Your Love Is All," by Harry D. Kerr (words) and J. S. Zamecnik (music), pictures Ralston with Farrell and says it is the "love theme from *Old Ironsides*." The sheet music (Cleveland: Sam Fox) for "Old Ironsides March," by Hugo Riesenfeld, also pictures them.

Jobyna Ralston

Jobyna Ralston (1899–1967) began making movies in 1919 and was a frequent partner for Harold Lloyd in films of the late 1920s, including *Girl Shy* (1924), *Hot Water* (1924), *The Freshman* (1925) and *The Kid Brother* (1927). She was also the girl fought over by Richard Arlen and Buddy Rogers in *Wings* (Clara Bow is at first ignored). Arlen lost in the movie but won in real life; he married Ralston.

Girl Shy, a 1924 Harold Lloyd/Pathé film, is accompanied by two songs. Ralston plays a rich city girl loved by poor country boy Harold Lloyd. The sheet music (London: Lawrence Wright) for "Gir-Gir-Girl Shy," by Herbert Rule, pictures them together in an outdoor scene and says he is so girl shy he can't kiss or even "give the goo-goo-goo eye." The sheet music (New York: Harris) for "Girl Shy," by Elizabeth Church Merrill and Chas. K. Harris, features drawings of Ralston and other rich girls admiring Lloyd. The song says the narrator is girl shy.

Gigolo, a 1926 DeMille film, with song "Gigolo" by Marian Gillespie (words) and John Milton Hagen (music). Ralston plays the girl Rod La Rocque truly loves and to whom he returns after a stint as a gigolo in France. The sheet music (New York: Witmark) shows Jobyna dancing with La Rocque and says it is "the new Parisian dance sensation, Rod La Rocque dancing the Gigolo in the sensational picture of the same title directed by William K. Howard."

For Heaven's Sake, a 1926 Harold Lloyd/Paramount film, with song "For Heaven's Sake" by Al Bryan (words) and Hugo Frey (music). Ralston plays Hope, the daughter of an evangelist loved by millionaire Harold Lloyd. The sheet music (New York: Robbins-Engel) features a drawing of her whispering in his ear. The song says one should "give joy a break for Heaven's sake."

Wings, a 1927 Paramount film, with song "Wings" by Ballard MacDonald (words) and J. S. Zamecnik (music). Ralston is the girl competed for by World War I fighter pilots Richard Arlen and Buddy Rogers (Clara Bow is the girl next door ignored by both). The sheet music (Cleveland: Sam Fox) pictures drawings of airplanes.

Natacha Rambova

Natacha Rambova (1897–1966) was born Winifred Hudnut but she created the more exotic name while dancing with a ballet company in Europe. She married Rudolph Valentino in Mexico in 1922 and they stayed together for three years. She acted in several films but was better known as a costume designer and set director, most notably for Nazimova's *Salome*.

When Love Grows Cold, a 1925 R-C Pictures/FBO film, with song "When Love Grows Cold" by Jack Ellis (words) and J. Fred Coots (music). Rambova marries an inventor who becomes rich and then dallies with another woman. The sheet music (New York: Harms) pictures Rambova in a long flowing dress and identifies her as "Natacha Rambova, Mrs. Rudolph Valentino, in *When Love Grows Cold*."

Sally Rand

Born Harriet Beck, fan dancer Sally Rand (1904–1979) had a silent-movie career before she began dancing with fans and bubbles. After a small stage career she joined Cecil B. DeMille's Hollywood stock company (he gave her the name "Sally Rand') and acted in 21 silent films before a lisp blocked her entry into talkies. In DeMille's *King of Kings* (1927) she is Mary Magdalene's slave.

El relicario/The Reliquary is a 1926 Pan American-Pathé film inspired by the song "El relicario" by Jose Padilla (music) and Oliveros and Castelli (words). Rand plays a hot-blooded dancer named Corintha who has an affair with a bullfighter. The film was shot in Hollywood at the DeMille Studios but the song was published in Madrid. Miguel Contreras Torres produced, directed and wrote the film.

Charles Ray

Charles Ray (1891–1943) is best known for his "country boy" roles in silent films like *The Clodhopper* (1917), *The Old Swimming Hole* (1921) and *The Girl I Loved* (1923), many based on stories by James Whitcomb Riley. He made more than 140 silent movies.

The Claws of the Hun, a 1918 Ince/Paramount film, with song "The Claws of the Hun" by Thomas H. Ince (words) and Victor Schertzinger (music). Ray plays a man unable to enlist when World War I begins because his mother says it would kill her. He is accused of being a slacker but redeems himself by catching a German spy. The sheet music (Los Angeles: Southern California Music) says the song is the "theme of *The Claws of the Hun* starring Charles Ray." Ince supervised and Schertzinger directed this propaganda film.

Peaceful Valley, a 1920 Charles Ray/First National film, with song "Peaceful Valley Waltz" by Joseph Murphy (words and music). Ray plays a farmer whose land has water coveted by a scoundrel who sets out to seduce his sister. The sheet music (New York: Murphy) pictures a peaceful valley. Jerome Storm directed.

The Old Swimmin' Hole, a 1921Associated First National film, with song "Back to the Old Swimmin' Hole" by Clinton Jones (words) and Roy Bergstrom, Richard E. Hays and Edwin Michael (music). Ray plays a country boy who spends most of his time fishing at the swimming hole and courting a girl. The sheet music (Seattle: Pan Music) says the song is dedicated to Ray and pictures him. The film is based on a bucolic poem by James Whitcomb Riley.

The Girl I Loved, a 1923 Charles Ray/UA film, with song "The Girl I Loved" by Harvey Thew (words) and Louis F. Gottschalk (music). Ray plays a young man in love with an orphan adopted by his mother. The sheet music (New York: Schirmer) says the song is dedicated to Ray and pictures him. The film is based on a novel by James Whitcomb Riley.

The Courtship of Miles Standish, a 1923 Charles Ray/Associated Exhibitors film, with song "Why Don't You Speak for Yourself, John?" by Corinne Ross (words) and Gertrude Ross (music). Ray plays John Alden who courts Priscilla Mullens (Enid Bennett) for Standish after the arrival of the Pilgrims in Plymouth. The sheet music (New York: Fischer) pictures Ray with Bennett. The film is based on Longfellow's poem "The Courtship of Miles Standish."

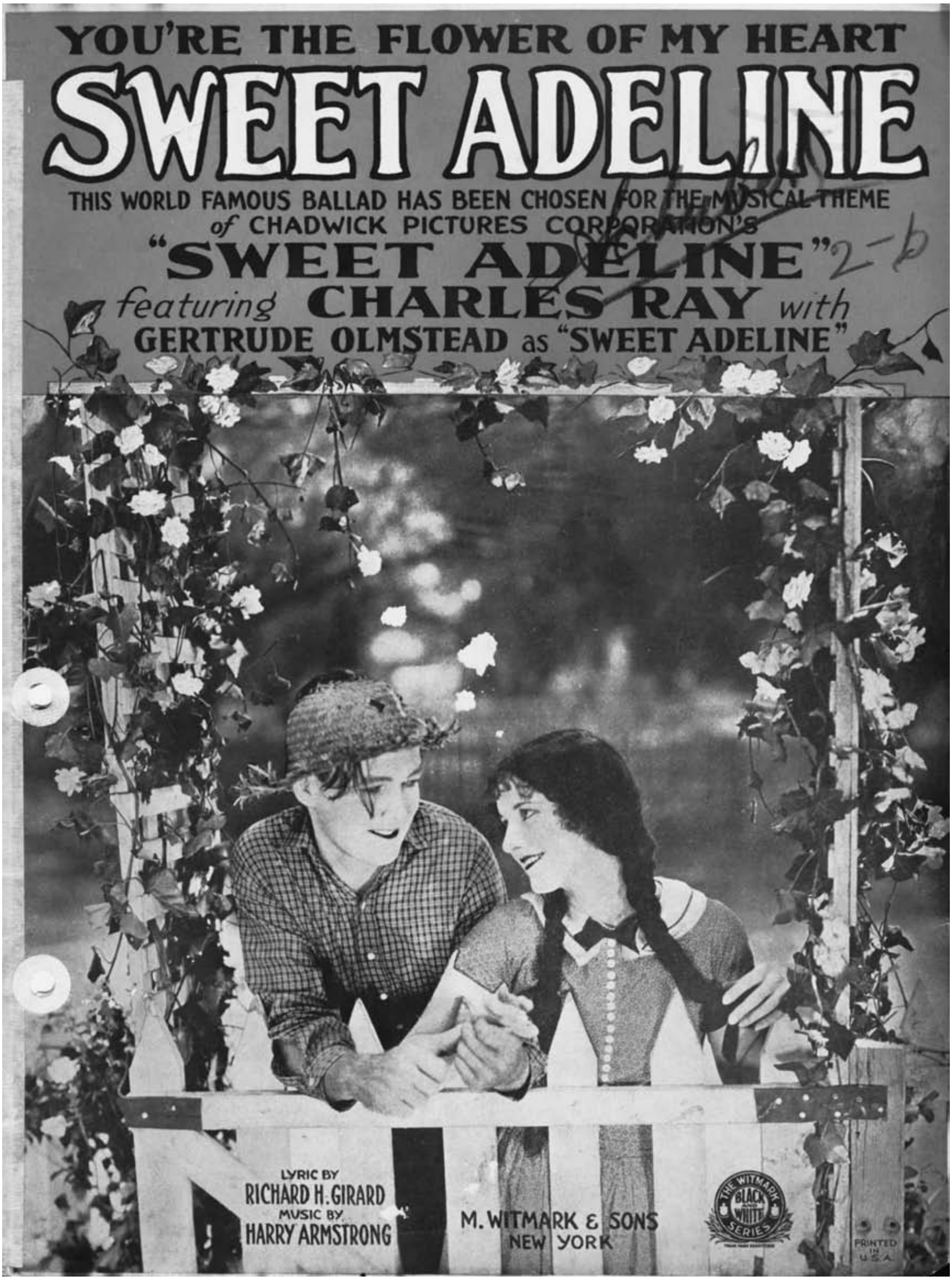
Sweet Adeline, a 1926 Chadwick film, with song "Sweet Adeline (You're the Flower of My Heart)" by Harry W. Armstrong (music) and Richard H Gerard (words). The sheet music (New York: Witmark) says, "This world famous ballad has been chosen for the musical theme of Chadwick Pictures Corporation's *Sweet Adeline* featuring Charles Ray with Gertrude Olmstead as Sweet Adeline," and it pictures Ray and Olmstead holding hands. In the film, Ray sings the song (silently, of course, but in country style) to win the hand of Adeline.

The Fire Brigade, a 1926 MGM film, with song "The Fire Brigade" by Ted Snyder and Alfred Bryan. Ray plays a rookie fireman in love with May McAvoy who rescues a child from a burning roof. The sheet music (New York: Waterson) says the song was "inspired by the Metro-Goldwyn-Mayer screen production of the same name starring May McAvoy and Charles Ray," and is "dedicated to the International Association of Fire Chiefs.

Princess Red Wing

Born Lillian St. Lyr, Princess Red Wing (1873–1974), the first Native American actress to star in a feature film, acted in more than thirty films between 1908 and 1916, including Vitagraph's *Redwing's Gratitude* (1909) and Bison's *Redwing's Loyalty* (1910). She is best remembered for her performance as the Indian in *The Squaw Man* (1914) under the direction of Cecil B. DeMille

The Squaw Man, a 1914 Lasky film, with song "Nat-U-Ritch, an Indian Idyll" by Theodore Bendix. The sheet music (New York: Stern) pictures Red Wing who plays Nat-U-Ritch in the film, the first feature shot in Hollywood. Dustin Farnum, who originated the role on Broadway, plays the English officer who marries Nat-U-Ritch. She later sacrifices her life for him.


YOU'RE THE FLOWER OF MY HEART
SWEET ADELINE
THIS WORLD FAMOUS BALLAD HAS BEEN CHOSEN FOR THE MUSICAL THEME
of CHADWICK PICTURES CORPORATION'S
"SWEET ADELINE"
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featuring CHARLES RAY with
GERTRUDE OLMSTEAD as "SWEET ADELINE"
LYRIC BY
RICHARD H. GIRARD
MUSIC BY
HARRY ARMSTRONG
M. WITMARK & SONS
NEW YORK
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Charles Ray: sheet music for *Sweet Adeline*

Wallace Reid

Wallace Reid (1891–1923) could have been one of the major stars of the silent cinema but drug addiction led to an early death. He began working in movies for Selig in 1910 and became known for playing the blacksmith in *The Birth of a Nation* (1914). While he usually starred in action films and westerns, he played opposite Gloria Swanson in *The Affairs of Anatol* (1921).

The Valley of the Giants, a 1919 Paramount film with song "The Valley of the Giants" by Sam M. Lewis and Joe Young (words) and Bert Grant (music). In the film, Reid is fighting to protect "The Valley of the Giants," which belonged to his father, from an unscrupulous lumberman. He gets help from Grace Darmond. The sheet music (New York: Waterson, Berlin and Snyder) pictures Reid and Darmond and says the song was "inspired by the Paramount-Artcraft picture *The Valley of the Giants* starring Wallace Reid."

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (words) and Joseph H. Santley (music). This mocking evocation of a fancy Hollywood dance says that Wallace Reid is handsome.

The Affairs of Anatol, a 1921 Famous Players–Paramount film, with theme song "Anatol, Luckless Anatol" by Jack O'Hara. Reid plays the disreputable Anatol in this film based on Arthur Schnitzler's novel *Anatol*. The English sheet music (London: Allans) pictures Reid with Gloria Swanson.

Frederic Remington

Painter Frederic Remington (1861–1909), one of the most popular artists who attempted to capture the old West in art, even influenced the look of western movies. Many scenes in films seem to be modeled on Remington paintings. There is museum of his work in New York.

Days of Yesterday, a 1923 Apex film, with song "Days of Yesterday" by Lou Zoeller, Sidney Holden and Art Gilham. The film is a revised version of the 1920 film *Out of the Dust* which attempted to visualize Remington's paintings around a story about life in Montana in 1875. The sheet music (New York: Zipf Music) says it was "inspired by John P. McCarthy's photoplay" and is "dedicated to the Apex Film production *Days of Yesterday*." There are eight illustrations on the sheet music cover, all black-and-white copies of Remington's paintings of Western scenes, "courtesy of *Colliers*."

Dorothy Revier

Dorothy Revier (1904–1993) was known for her vamp roles in the 1920s, including the dangerous gypsy Mona in *The Tigress* (1927) and the scheming Milady de Winter in Douglas Fairbanks's *The Iron Mask* (1929). She made over 45 silent films.

Wandering Girls, a 1927 Columbia film, with song "Wandering Girls" by Spencer Williams. Revier plays a small-town girl mad about jazz and dancing who becomes involved with some society crooks. The sheet music (London: Strand) features her picture.

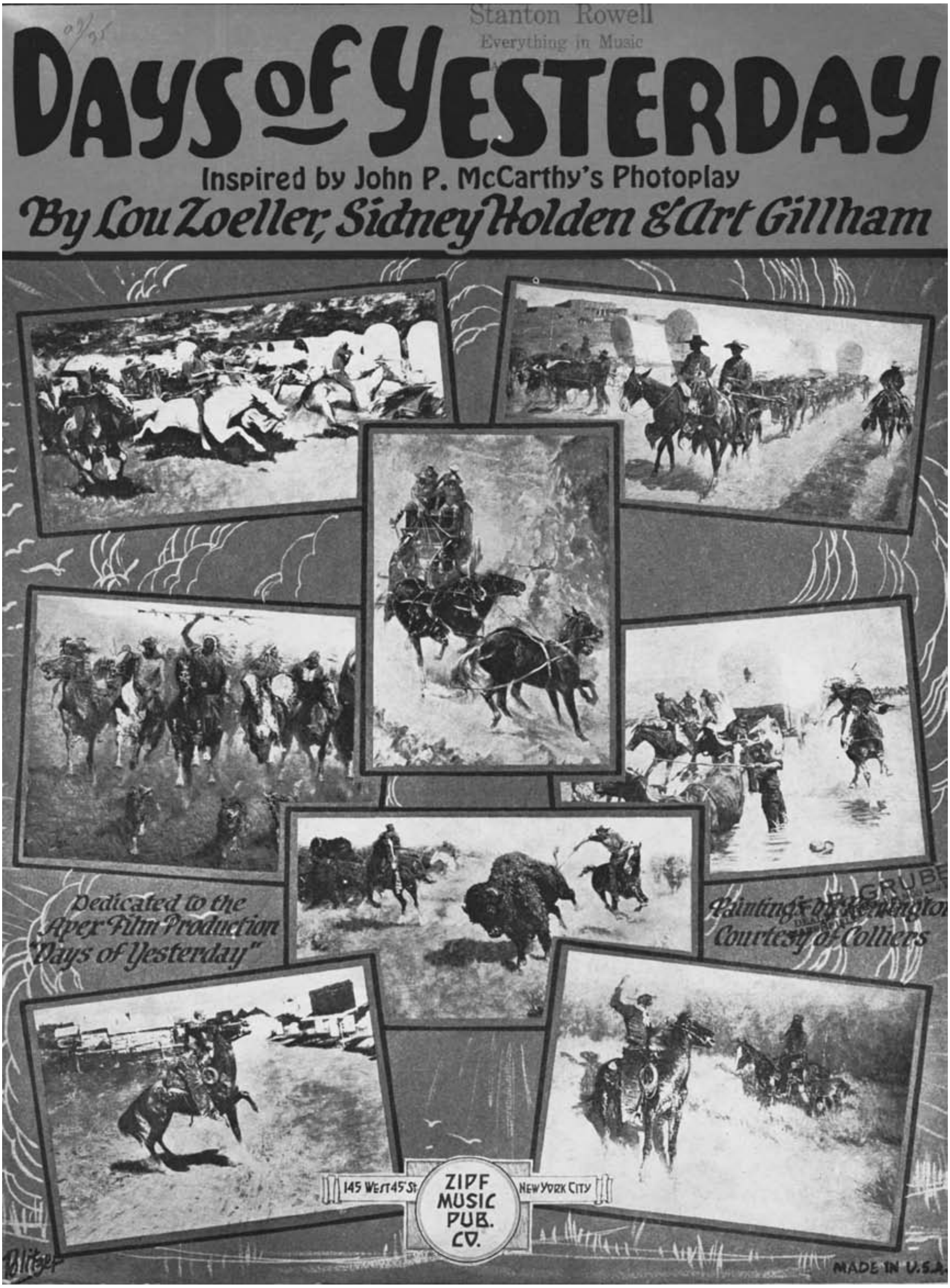
Submarine, a 1928 Columbia film directed by Frank Capra, with song "Pals, Just Pals" by Dave Dreyer and Herman Ruby. Revier, the flirtatious wife of diver Jack Holt, has an affair with his best friend Ralph Graves. The sheet music (New York: Irving Berlin) says it is the "theme song of *Submarine*, a Columbia picture featuring Jack Holt, Dorothy Revier and Ralph Graves."

Vera Reynolds

Vera Reynolds (1899–1962) began her movie career with Triangle in 1917 and made fifty silent films before leaving the business in 1932. She was part of Cecil B. DeMille's repertory company in the late twenties and made twelve films for him, including *Feet of Clay* (1924) and *The Road to Yesterday* (1925).

Footlights (US: *Sunny Side Up*), a 1926 DeMille/PDC film, with song "Sunny" by Wal Clifford. Reynolds plays a girl named Sunny who is discovered singing in the street and turned into a revue star. The English sheet music says the song was "inspired by the DeMille film *Footlights* starring Vera Reynolds" (this was the English title for the American film *Sunny Side Up*).

The Dover Road (U.S.: *The Little Adventuress*), a 1927 DeMille/PDC film, with song "Wandering Down the Dover Road" by L. Silverman and Roy Robertson. Reynolds plays an artist who runs away with a married man. The sheet music (London: Silverman) says it is the "theme song for the super film *The Dover Road* featuring Vera Reynolds," and it features her portrait. *The Dover Road* was the English title of the American film *The Little Adventuress*.


Stanton Rowell
Everything in Music
DAYS OF YESTERDAY
Inspired by John P. McCarthy's Photoplay
By Lou Zoeller, Sidney Holden & Art Gillham
Dedicated to the Apex Film Production "Days of Yesterday"
Paintings by Remington Courtesy of Colliers
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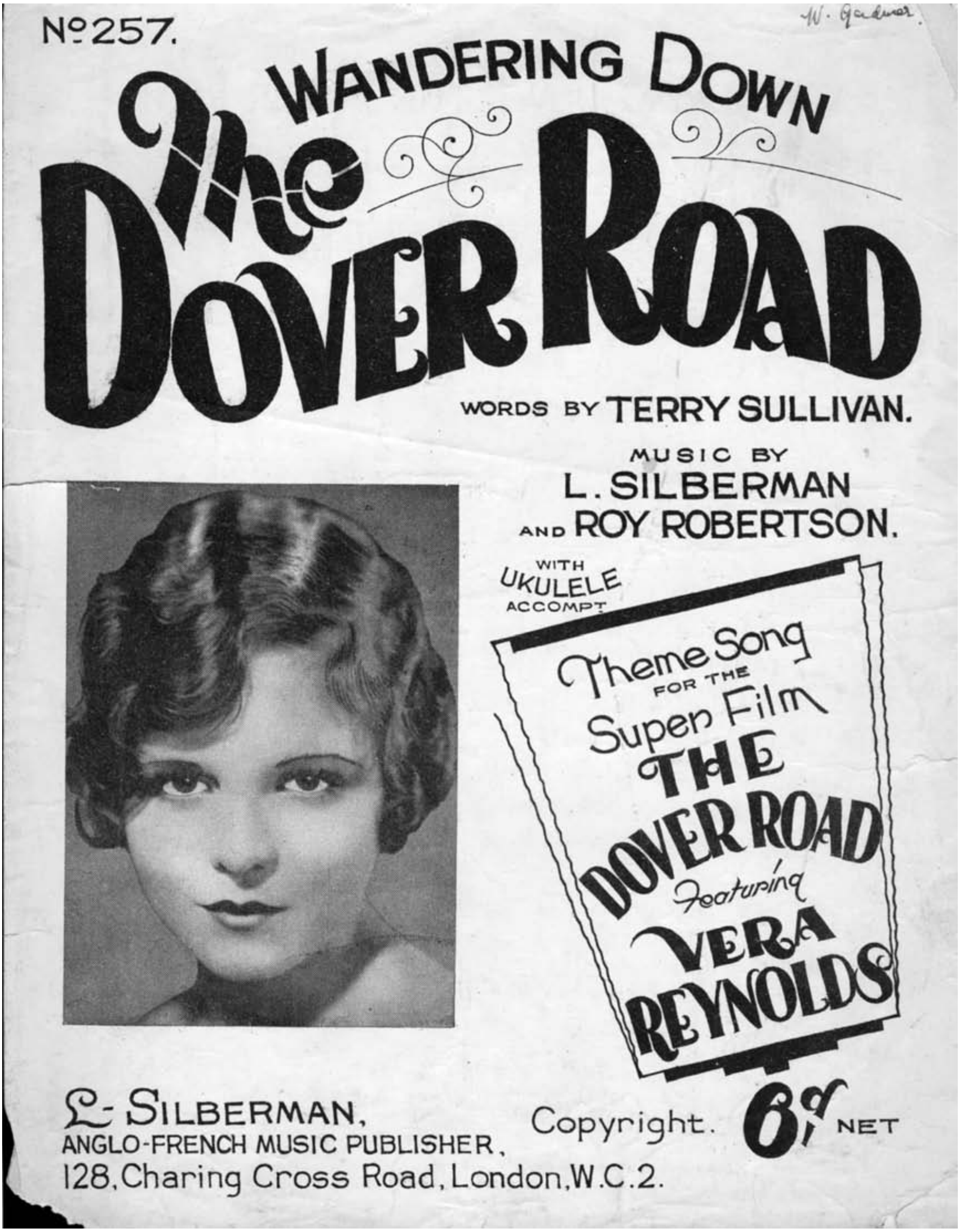
Frederick Remington: sheet music for *Days of Yesterday*



No. 257.

W. Gardner

WANDERING DOWN
The
DOVER ROAD

WORDS BY TERRY SULLIVAN.

MUSIC BY
L. SILBERMAN
AND ROY ROBERTSON.

WITH
UKULELE
ACCOMPT

Theme Song
FOR THE
Super Film
THE
DOVER ROAD
Featuring
VERA
REYNOLDS

L. SILBERMAN,
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Vera Reynolds: sheet music for *The Dover Road*

Billie Rhodes

Billie Rhodes (1894–1988) began her movie career in 1913 with Kalem and made more than a hundred films before quitting in 1924. She was never a major star but she had leading roles in a number of movies, including *The Girl of My Dreams* (1918), *The Blue Bonnet* (1919) and *Miss Nobody* (1920).

The Blue Bonnet, 1919 National Film Corporation film, with song "Little Blue Bonnet Girl" by Fred Fisher. Rhodes plays a woman, abandoned by her mother as a child, who finds happiness in the Salvation Army. The sheet music (New York: McCarthy and Fisher) pictures her in blue bonnet and Salvation Army uniform. The song is about a woman who never knew the sweetness of a mother's love but returns good for evil just the same.

Gypsy Rhouma

Gypsy Rhouma made only two movies, *White Cargo* (1929) and *Alf's Button* (1930), both shot in England. Why was her film career so brief? *New York Times* reviewer Mordaunt Hall wrote that "Gypsy Rhouma's ludicrous performance as Tondelayo is enough to make Hedy Lamarr's performance in the 1942 remake look like Academy Award material."

White Cargo, a 1929 Neo-Art/W and P film, is accompanied by the songs "Tondelayo," by Stanley Hill (words) and Noel Gay (music), and "White Cargo," by Alexander Stewart (words) and Manlio Diveroli (music). Rhouma, who is pictured on the sheet music, plays native girl Tondelayo who marries rubber-plantation manager Leslie Faber. The film was released as a silent picture in May 1929 and rereleased as a talkie in November.

Irene Rich

Irene Rich (1891–1988) was very popular in the silent era playing long-suffering wives in soap-opera tearjerkers, but she was also liked by Will Rogers who featured her in five movies. Her best-known films include *Beau Brummell* (1924), as the Duchess of York, and *Lady Windermere's Fan* (1925), as Lady Windermere's blackmailing mother.

My Wife and I, a 1925 film, with song "First Love, Last Love, Best Love" by Harry Carlton. Rich is the wife of a man bewitched by a coquette who has also enslaved her son. The sheet music (London: Lawrence Wright) says the song is "founded on the film *My Wife and I*," and it pictures Rich. The song describes various kinds of love but says the best is that between husband and wife.

Charles Richman

Charles Richman (1865–1940), who had played opposite Lily Langtree on stage, had roles in twenty-five silent movies between 1914 and 1923, including *The Battle Cry of Peace* (1915) and *My Friend the Devil* (1922). He seemed to favor propaganda movies.

The Battle Cry of Peace, a 1915 Vitagraph/VLSE film, was accompanied by the march "The Battle Cry of Peace" by J. Tim Brymn. In the film, Richman has the lead role of John Harrison, a strong advocate of military preparedness who gets bayoneted during a peace rally when New York City is attacked by an unnamed enemy. This blatant propaganda film was strongly opposed to peace.

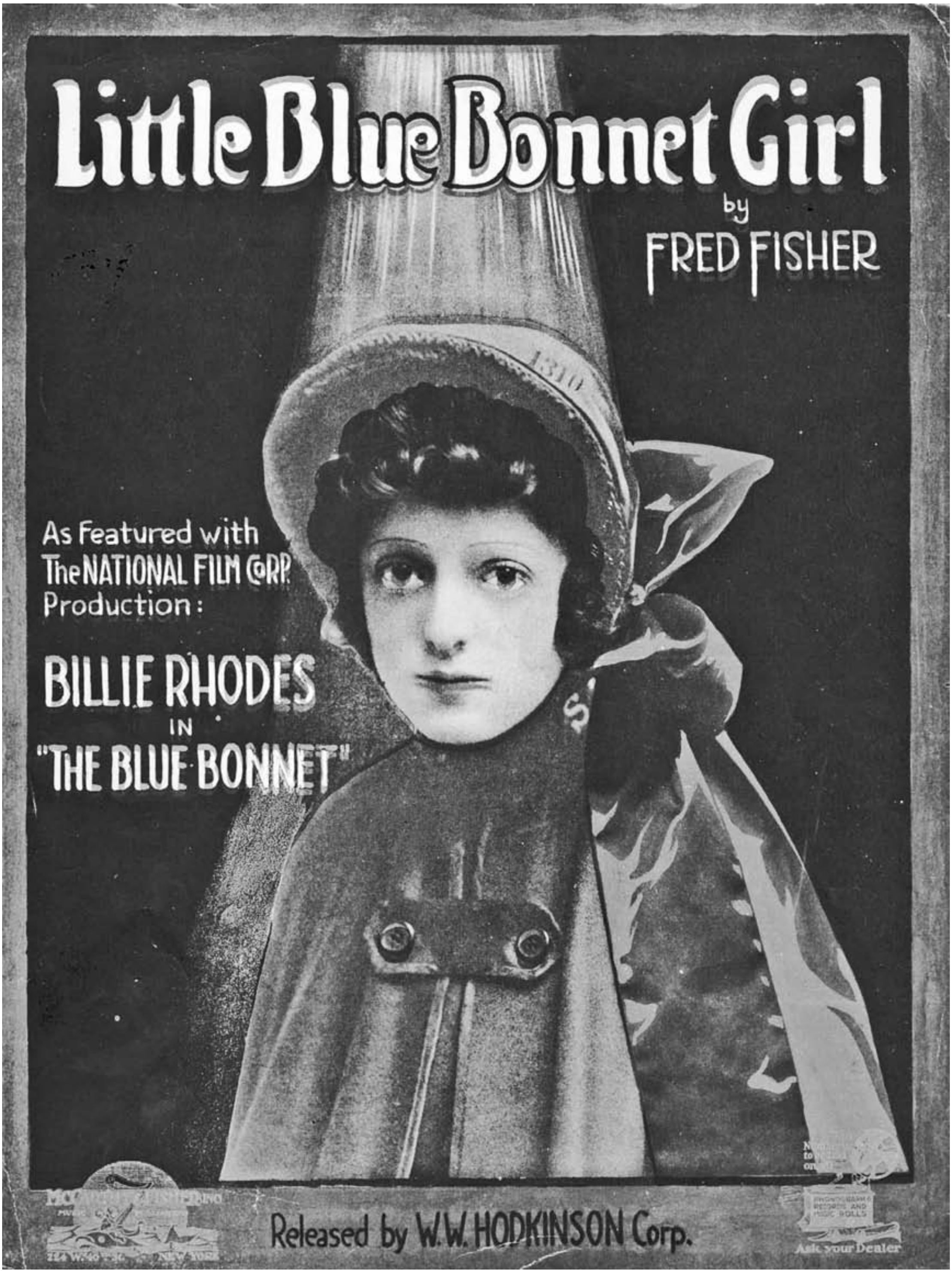
Everybody's Business, a 1919 Charles Richman film, with song "Everybody's Business" by Louis Weslyn. The song was commissioned by Richman to promote his film, an anti–Bolshevik propaganda movie intended to "run the Reds out." Richman and Alice Calhoun were the principal actors under the direction of J. Searle Dawley.

Rin Tin Tin

German shepherd Rin Tin Tin (1918–1932) was the first major animal star of the movies, the hero of twenty-nine Warner Brothers films, most of them silent. He and his sister Nenette were rescued as pups by American Air Corps pilot Lee Duncan in France at the end of World War I and brought to America where Rinty became Warner's biggest money maker in the 1920s. While there are songs about him and cue sheets for his films, there do not appear to have been songs written for his movies as there were for the Rin Tin Tin TV shows.

"Nenette and Rin Tin Tin," a 1918 song by Catherine Chisholm Cushing (words) and Rudolf Friml (music), was featured in the 1918 Broadway musical *Gloriana*.

"Rin Tin Tin," a 1924 song by Sigmund Romberg (music) and Arthur Wimperis (words),


Little Blue Bonnet Girl
by
FRED FISHER
As Featured with
The NATIONAL FILM CORP.
Production:
BILLIE RHODES
IN
"THE BLUE BONNET"
Released by W.W. HODKINSON Corp.
PHONOGRAPH RECORDS AND MUSIC ROLLS
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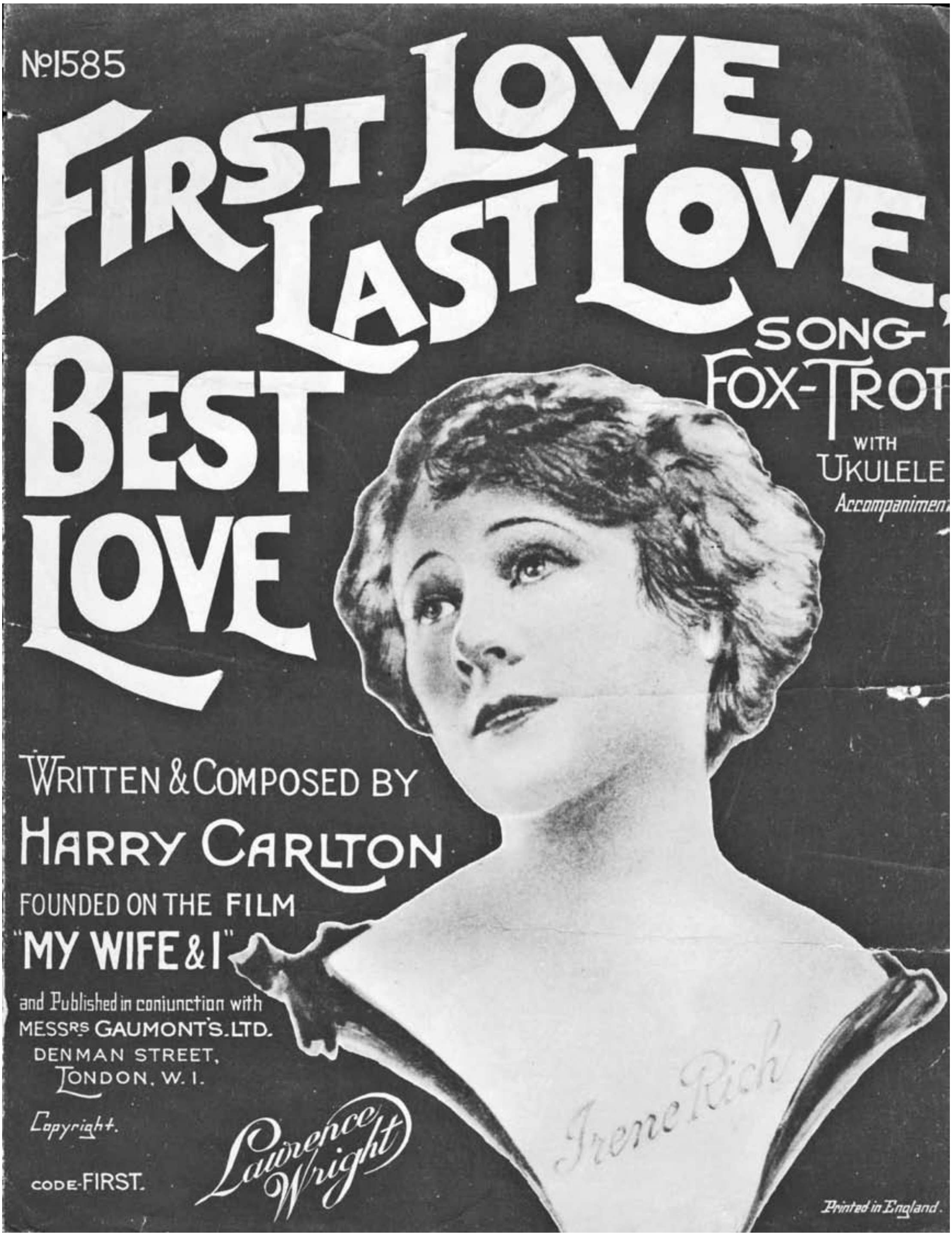
Billie Rhodes: sheet music for *The Blue Bonnet*


No.1585
FIRST LOVE, LAST LOVE, BEST LOVE
SONG FOX-TROT
WITH UKULELE Accompaniment
WRITTEN & COMPOSED BY
HARRY CARLTON
FOUNDED ON THE FILM
"MY WIFE & I"
and Published in conjunction with
MESSRS GAUMONT'S. LTD.
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Lawrence Wright
Irene Rich
Printed in England.

Irene Rich: sheet music for *My Wife and I*

was featured in the Broadway musicals *Innocent Eyes* (1924) and *Louis the l4th* (1925).

Edith Roberts

Edith Roberts (1899–1935), who made over a hundred films in the silent era, was quite popular if never really famous. Her better known films include *Flesh and Blood* (1922), with Lon Chaney, and the famous thriller *Seven Keys to Baldpate* (1925).

Backbone, a 1923 Distinctive/Goldwyn film, with song "Yvonne" by Irving Caesar (words) and Lewis Gensler (music). Roberts has a double role as women named Yvonne, one in present-day Maine, the other her ancestor in the France of Louis XV, both involved romantically with Alfred Lunt. The sheet music (New York: Harms) pictures Roberts with Lunt.

Theodore Roberts

Theodore Roberts (1861–1928) arrived in Hollywood past the age of fifty after a successful stage career, but his powerful presence soon made him into a movie star. He had leading roles in more than twenty films directed by Cecil B. DeMille, including Cauchon in *Joan the Woman* (1916) and Moses in *The Ten Commandments* (1923).

Hollywood, a 1923 Paramount film, with song "Hollywood" by Aubrey Stauffer. Roberts is seen in the film and cited in the song. A woman who wants to be a star heads for Hollywood where she says she plans to meet Theodore Roberts.

The Ten Commandments, a 1923 Paramount film, with song "Love's Old Sweet Song (Just a Song at Twilight)" by J. L. Mulloy (music) and C. Clifton Bingham (words). Roberts has the leading role of Moses in the Biblical prologue of the film.

Buddy Rogers

Charles "Buddy" Rogers (1904–1999) is best known for his role in the Academy Award–winning movie *Wings* (1927) with Clara Bow and for marrying Mary Pickford in 1937 after acting with her in *My Best Girl* (1927). He made a dozen silent films in the late twenties.

Wings, a 1927 Paramount film, with song "Wings" by Ballard MacDonald (words) and J. S. Zamecnik (music). Rogers plays a daredevil World War I fighter pilot competing with fellow pilot Richard Arlen for the love of Jobyna Ralston. Clara Bow is the girl next door who secretly loves Rogers and gets her chance later. The sheet music (Cleveland: Sam Fox) pictures drawings of airplanes and Bow kissing Rogers. *Wings* won the first Oscar for Best Picture. The soundtrack music features a pipe organ.

Varsity, a 1928 film, with song "My Varsity Girl I'll Cling to You," by Al Bryan (words) W. Franke Harling (music). Rogers is a college student who becomes involved with showgirl Mary Brian and a fast crowd, but Chester Conklin straightens him out. The sheet music (New York: Famous Music) pictures Rogers and Brian.

Will Rogers

Humorist Will Rogers (1879–1935) was as famous in the silent movies as he was on stage. He began making films in 1918 and his twenty fine silent pictures include *Doubling for Romeo* (1921) and *The Headless Horseman* (1922). His sound pictures were even better.

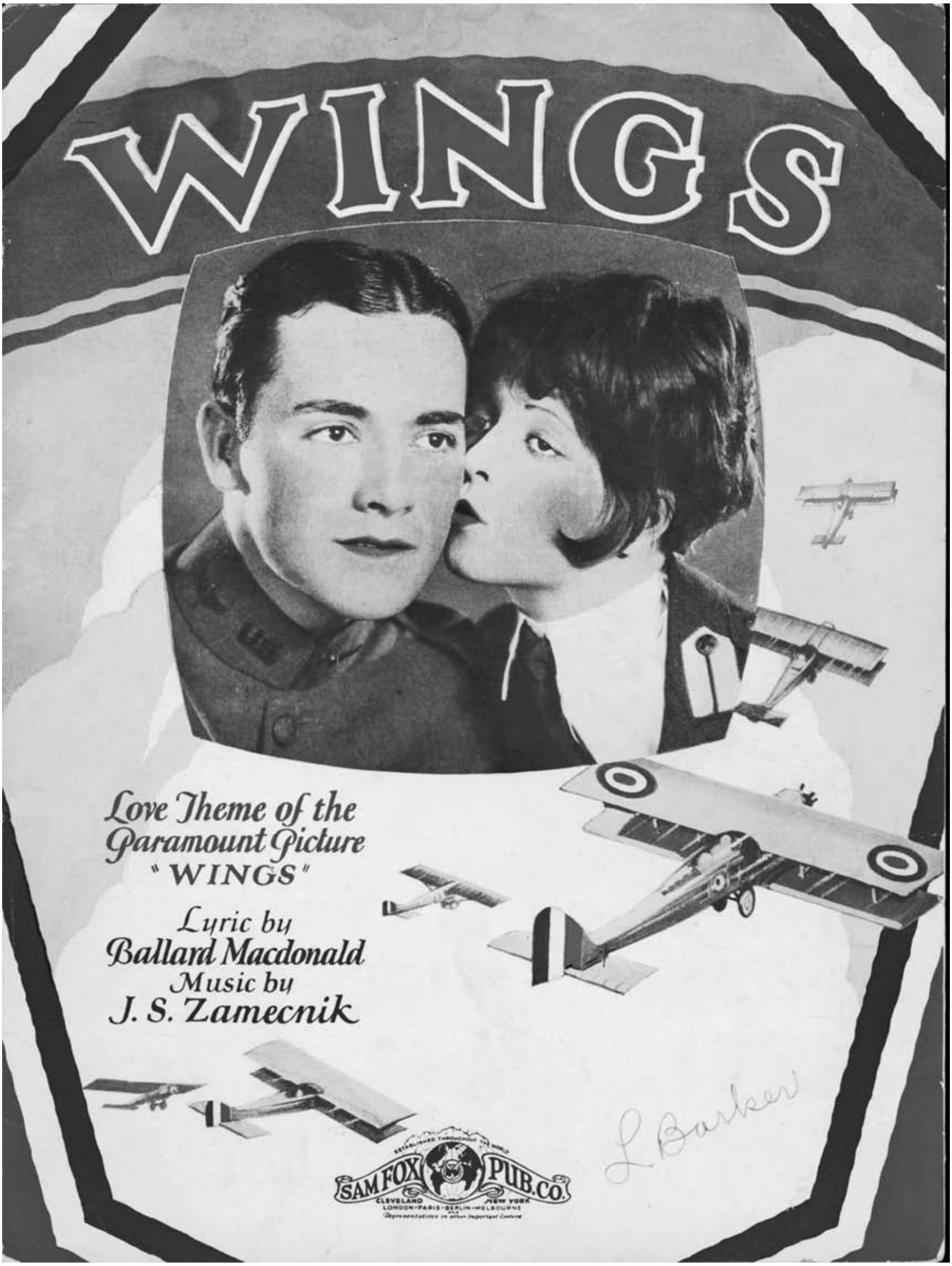
Jubilo, a 1919 Goldwyn film, with song "Jubilo" by Anne Caldwell (words) and Jerome Kern (music). Rogers plays a hobo who falls in love with a rancher's daughter and decides to go to work. The sheet music (New York: Harms) says the song is "from Charles B. Dillingham's new musical comedy *She's a Good Fellow*" and is "featured in the Goldwyn film production *Jubilo* with Will Rogers."

"I'm Just a Tramp" is a 1920 song by Cake and Gergstrom. The sheet music pictures Rogers as the hobo in the film *Jubilo*, with the endorsement, "They wanted a tramp to indorse [*sic*] this song. They got me. Will 'Jubilo' Rogers."

Gilbert Roland

Mexican-born Gilbert Roland (1905–1994) began his film career in the mid-twenties and was soon cast opposite major stars, most notably Norma Talmadge with whom he costarred in four films. He had an affair with Talmadge which resulted in her divorce from Joe Schenck.

The Woman Disputed, a 1928 UA film, with song "Woman Disputed I Love You" by Edward Grossman and Ted Ward. Roland is an Austrian officer in love with noble prostitute Norma Talmadge in this film loosely based on Maupassant's story *Boule-des-suif*. The sheet music (New York:


WINGS
Love Theme of the Paramount Picture "WINGS"
Lyric by Ballard Macdonald
Music by J. S. Zamecnik
SAM FOX PUB. CO.
CLEVELAND NEW YORK
LONDON-PARIS-BERLIN-MELBOURNE
L Barker

Buddy Rogers: sheet music for *Wings*

Witmark) says the song is the "theme song of *The Woman Disputed* dedicated to Norma Talmadge," and it pictures Roland with Talmadge.

Ruth Roland

Ruth Roland (1892–1937) vied with Pearl White for the title of serial queen in the silent-film era, starring in eleven chapter plays. After making westerns for Kalem, she starred in the Pathé serials *The Red Circle* (1915) and *Hands Up* (1918). She was a hit in two 1919 serials, *Tiger's Tail* and *The Adventures of Ruth*, but her popularity waned when the serial craze faded.

The Red Circle, a 1915 Pathé serial, is accompanied by the waltz "The Red Circle" by Abe Olman. The sheet music (Philadelphia: Morris) shows Roland in the serial. The "red circle" of the title is a birthmark on the heroine's hand which forces her to commit crimes under certain conditions. It's an inherited family taint but, thank heaven, we learn that it can be cured.

"Samoa" is a 1916 song by John S. Dunham. The sheet music (Los Angeles: Ballenger) features a large picture of Roland in elaborate white dress and pearls. The song tells us how they dance in the South Sea islands.

"Uncle Sammy Here's My Boy" is a 1917 song by I. Richard Cox and Francis Wright. The sheet music (Seattle: National Music) says the song was "successfully introduced by Ruth Roland," and it pictures her dressed as a Red Cross nurse. The song is about a mother who offers her son for military service, saying her father died in the Civil War and her husband in the Spanish-American war.

"Some Day I'll Make You Glad" is a 1918 song by Max C. Freedman (words) and Harry D. Squires (music). The sheet music (New York: Morris) features a portrait of Roland. The song is an apology by the singer for making his sweetheart sad and contains a promise to do better.

The Adventures of Ruth, a 1919 serial, with song "Romantic Ruth" by Annelu Burns (words) and Madelyn Sheppard (music). Roland plays an adventurous woman in a plot that revolves around thirteen keys needed resolve the mystery of the peacock fan. The sheet music (New York: Piantadosi) says, "this song inspired by the Pathé serial *The Adventures of Ruth* starring Ruth Roland" and it shows Roland in front of a giant key.

"Why Do They Call Mama Poor Butterfly" is a 1919 song by Louis Seifer (words) and W. C. Polla (music). The sheet music (Hartford: C. C. Church) features a glamorous color painting of "Ruth Roland starring in Pathé Pictures." The song is about a child asking her father why her mother is called "Poor Butterfly."

Stewart Rome

Born Septimus Ryott, British actor Stewart Rome (1886–1965) began his film career in 1914 working for producer Cecil Hepworth who gave him his movie name. His silent films include a number with Alma Taylor, notably *Annie Laurie* (1916) and *Comin' Thro the Rye* (1916). Critics were impressed with his acting as the shell-shocked veteran in *Réveille* (1924).

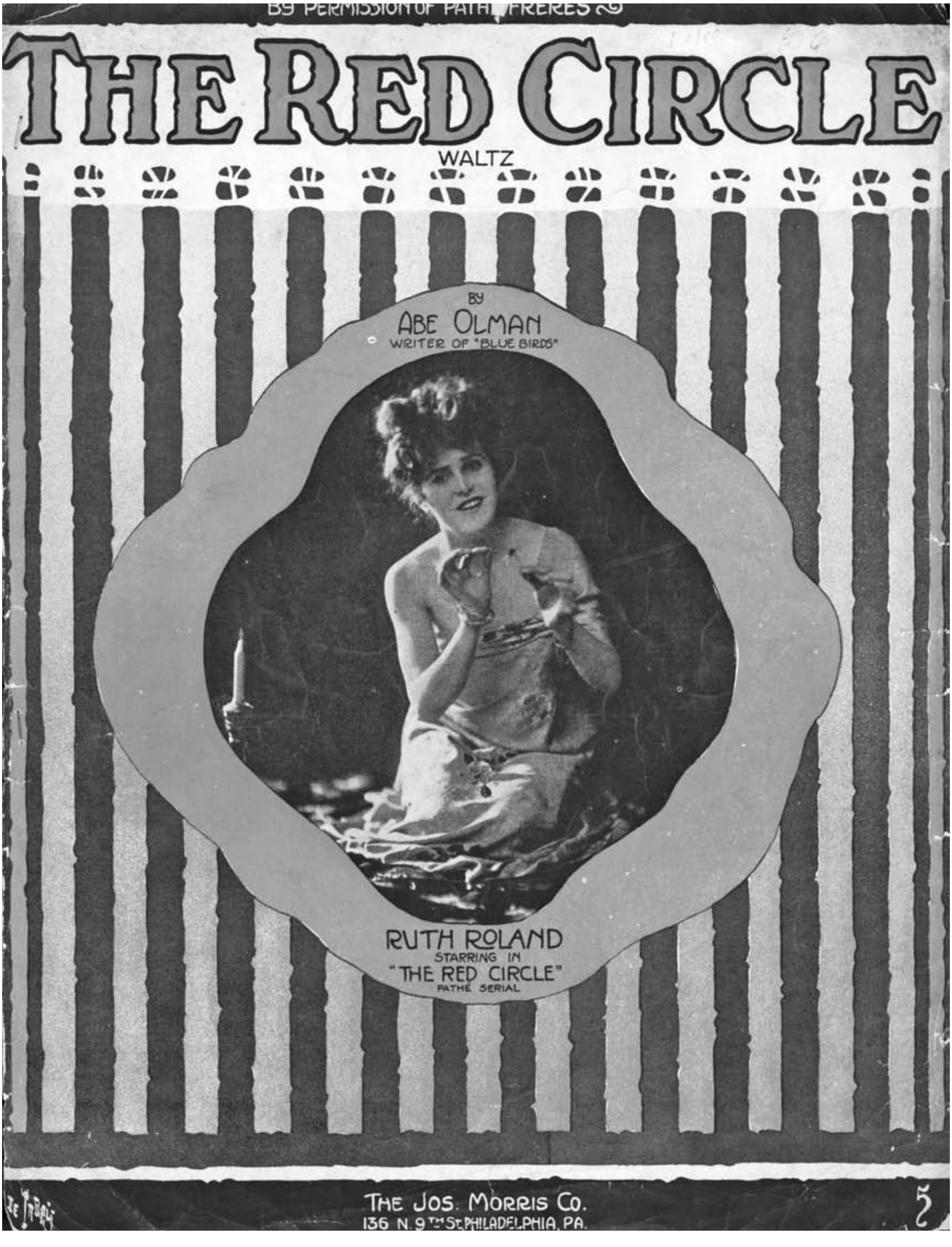
Annie Laurie is a 1916 Hepworth film based on the song "Annie Laurie." Rome plays Sir John McDouglas, the man Annie Laurie (Alma Taylor) loves. The song tells of a famous love affair between members of rival Scottish clans. The words for the song were written by William Douglas in 1823, the music by Lady John Scott in 1838.

Dark Red Roses, a 1929 British Sound film, with song "Dark Red Roses" by T. Barry (words) and Philip Braham (music). Rome plays a husband madly jealous of his wife Frances Doble. He thinks she is having an affair with a pianist so he decides to chop off the pianist's hands. The sheet music (London: Keith Prowse) pictures Rome with Doble.

Theodore Roosevelt

Theodore Roosevelt (1858–1919), the 26th president of the United States, became a national hero through the exploits of his Rough Riders in the Spanish-American War and their famous charge at the Battle of San Juan Hill. He was elected vice president in 1900 and became president when William McKinley was assassinated in 1901.

Our Teddy (a.k.a. *The Fighting Roosevelts*), a 1919 McClure/First National film directed by William Nigh, with song "Teddy" by William McKenna (words) and Ted Snyder (music). The film tells the story of Roosevelt's life from childhood, with E. J. Ratcliffe portraying him as president. The sheet music (New York: Waterson, Berlin and Snyder) pictures Roosevelt and says it is "a song version of the famous motion picture of the same name dedicated to the memory of the Fighting Father of the 'Fighting Roosevelts.'" The


BY PERMISSION OF PATHÉ FRERES
THE RED CIRCLE
WALTZ
BY
ABE OLMAN
WRITER OF "BLUE BIRDS"
RUTH ROLAND
STARRING IN
"THE RED CIRCLE"
PATHÉ SERIAL
THE JOS. MORRIS CO.
136 N. 9TH ST. PHILADELPHIA, PA.
5

Ruth Roland: sheet music for *The Red Circle*

song begins, "Dear old Teddy Roosevelt as we say goodbye to you ... a great American." The film was titled *The Fighting Roosevelts* when first released but retitled *Our Teddy* after his death on January 6, 1919.

The Rough Riders, a 1927 Paramount film, is accompanied by two songs, "Goodbye Dolly Gray," by Cobb and Barnes, and "The Rough Riders" march, by Hugo Riesenfeld. Frank Hopper plays Roosevelt in this romantic version of the formation of the Rough Riders and their battles in Cuba. The Rough Riders include Charles Farrell, Noah Beery, George Bancroft and Charles Emmett Mack, with Mary Astor playing Dolly Gray, the woman Farrell loves. The sheet music (Cleveland: Sam Fox) says the Riesenfeld march was "played in the presentation of the Paramount picture *The Rough Riders.*"

Alma Rubens

Alma Rubens (1897–1931) broke into the movies in 1916 and was an immediate star in films like *The Half Breed* with Douglas Fairbanks. She had a terrific career in the early 1920s, and many successful films, but a drug habit ruined her health and acting ability. She died of pneumonia in 1931 at the age of 33 after forty silent features.

The Dancers, 1925 Fox film, with song "The Dancers" by Harry Carlton. Rubens plays a dancer who loves saloon owner George O'Brien but he can't forget his first love of long ago. The English sheet music (London: Lawrence Wright) pictures Rubens with O'Brien.

The Masks of the Devil, a 1928 MGM film directed by Victor Seastrom, with song "Live and Let Live" by Raymond Klages (words) and William Axt and David Mendoza. (music). Rubens plays Viennese Countess Zellner, the rejected lover of woman-chasing baron John Gilbert whom she still loves. When he seduces a schoolgirl, she jumps in front of a car. This was one of Rubens's last films and the drug-addicted star was barely able to remember her lines. The sheet music (New York: Robbins) pictures Rubens with Gilbert. The film is silent but has a music soundtrack.

William Russell

William Russell (1886–1929) is virtually forgotten today but he was quite popular in the silent era, acting in over two hundred films. He starred opposite Lottie Pickford in the Flying A serial *The Diamond from the Sky* (1916) and with Blanche Sweet in Thomas Ince's *Annie Christie* (1923), and later played the suave antihero of the Fox film *Boston Blackie* (1923).

Anna Christie, a 1923 First National-Ince film, with song "Out of the Past" by P. M. Rogers (words) and Leslie Jeffries (music). Russell plays a sailor who falls in love with Anna Christie (Blanche Sweet) and decided to accepts her despite her scandalous past life. The sheet music (London: Feldman) pictures Russell with Sweet in a scene from the film.

Big Pal, a 1925 Henry Ginsburg film, with song "Big Pal" by Wyn Ewart and Jacqueline. Russell plays a heavyweight boxer who rescues a judge's daughter. The sheet music (London: Strand Music) says the song was inspired by the film "starring William Russell supported by an all star cast," and pictures his photo over a drawing of a man shielding a woman. In the song the singer describes a pal who seems to be a brother.

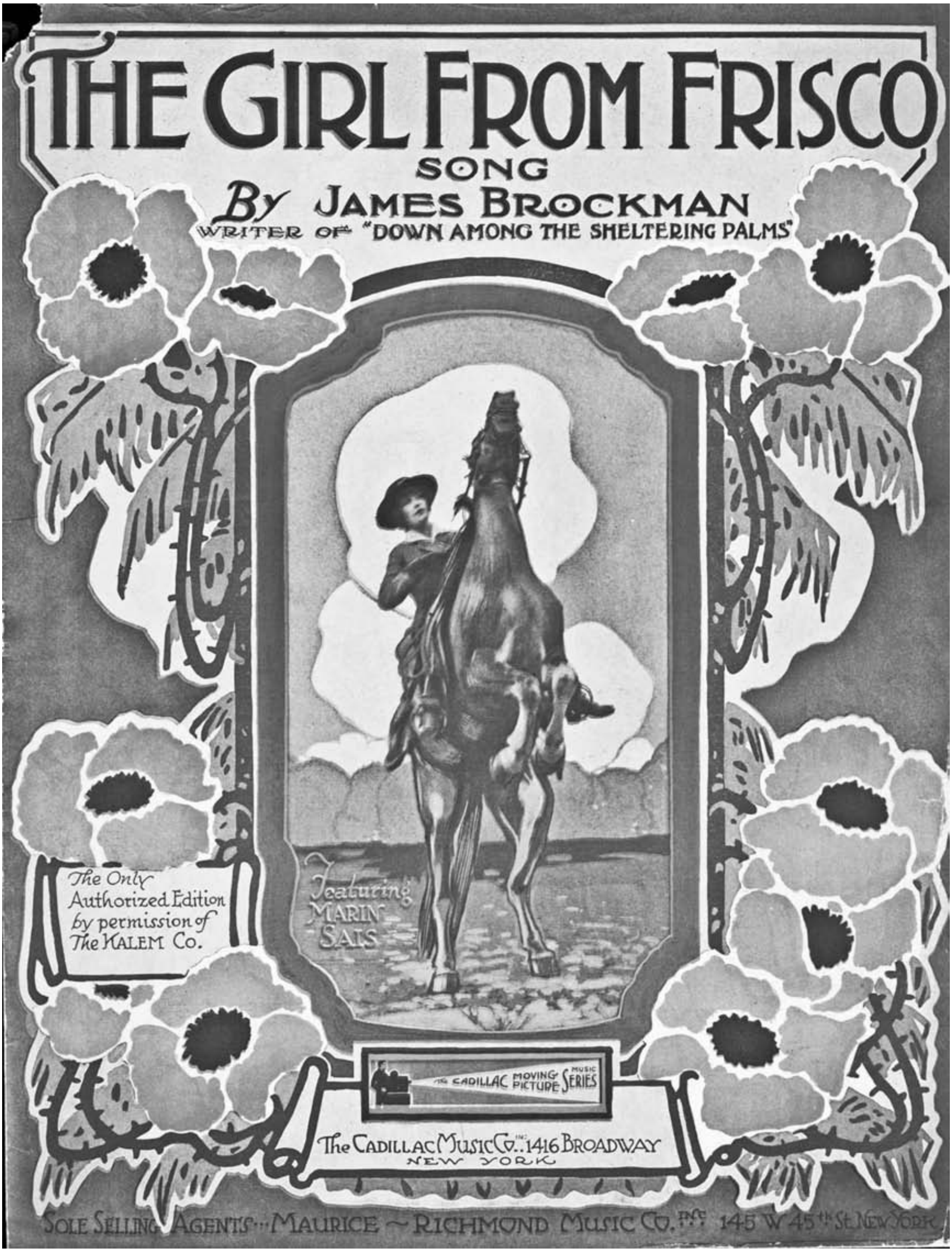
Marin Sais

Marin Sais (1887–1971) started with the Vitagraph company in 1909 and became a star with Kalem, playing the leads in the series *Stingaree* (1915), *The Girl From Frisco* (1916) and *The American Girl* (1917). After the demise of Kalem, she worked mostly in low-budget westerns. She had roles in more than 150 silent films.

The Girl from Frisco is a 1916 Kalem film series. The sheet music (New York: Cadillac Music) for the song "The Girl from Frisco," by James Brockman, says it is "the only authorized edition by permission of the Kalem Co." and it features a painting of Sais on a rearing horse. *The Girl from Frisco* series consisted of 25 two-reel Westerns in which cowgirl Sais fought for justice in the old West, aided by her congressman-fiancé True Boardman. Each episode told a complete story. The song is about a man in love.

Monroe Salisbury

Monroe Salisbury (1876–1935) began his movie career with Cecil B. DeMille's *The Squaw Man* (1914) in which he played an English earl. He came late to movies after a stage career, but acted in over forty films, including *The Goose Girl* (1915) with Marguerite Clark, *The Lamb* (1915) with Douglas Fairbanks, and *The Barbarian* (1922) with Jane Novak.


THE GIRL FROM FRISCO
SONG
By JAMES BROCKMAN
WRITER OF "DOWN AMONG THE SHELTERING PALMS"
The Only Authorized Edition by permission of The KALEM Co.
Featuring MARIN SAIS
THE CADILLAC MOVING PICTURE MUSIC SERIES
The CADILLAC MUSIC Co. INC. 1416 BROADWAY NEW YORK
SOLE SELLING AGENTS ... MAURICE ~ RICHMOND MUSIC CO. INC. 145 W 45th St. NEW YORK

Marin Sais: sheet music for *The Girl from Frisco*

The Great Alone, a 1920 West Coast/American film, with song "The Great Alone" by J. A. MacMeekin and C. J. MacMeekin. Salisbury plays a half-breed Indian football star at Stanford who leaves college in disgust at the scorn of fellow students. Only Maria Law shows him kindness and he later risks his life to rescue her from a Yukon blizzard. The sheet music (San Francisco: J. A. MacMeekin) says the song was "written especially for the West Coast Film Corp. for the big production *The Great Alone*," and it shows Salisbury in a scene in the film.

André Sarti

André Sarti seems to have had only one film role, that of the wealthy and jealous husband of Pola Negri in *The Woman on Trial* (1927).

The Woman on Trial, a Paramount film directed by Mauritz Stiller, with song "Thinking of You All the Time" by Joseph Grey (words) and Allie Moore (music). Sarti, a wealthy man, is married to Pola Negri. When he finds she did it to get money to cure her sick lover, he becomes intensely jealous. The sheet music (New York: Beacon) pictures Sarti with Negri.

Mabel Julienne Scott

Mabel Julienne Scott (1892–1976), who began her film career in 1915, starred in more than twenty silent movies, mostly westerns and action pictures. They included *The Sea Wolf* (1920), with Wallace Beery, and *The Abysmal Brute* (1923), with Reginald Denny.

"That's the Way I've Missed You" is a 1919 song by Gus Kahn (words) and Egbert Van Alstyne (music). The sheet music (New York: Remick) features a large photo of Scott writing a letter and says it was posed at the Lumiere Studios.

Mack Sennett

Mack Sennett (1880–1960) began his film career acting for D. W. Griffith at Biograph in 1908 but then left to become a producer. He founded the Keystone Studio and where he created the Keystone Kops, "bathing beauties," and comedy stars. His films dominated comedy in the early 1910s, with comics like Charlie Chaplin, Fatty Arbuckle and Mabel Normand.

"Help! Help! Mr. Sennett (I'm Drowning in a Sea of Love)" is a 1919 song by Ray Perkins. The sheet music (New York: Waterson, Berlin and Snyder) says the song is "dedicated to and inspired by Mack Sennett and his bathing girls," and it pictures Sennett surrounded by beauties in bathing suits. The song begins, "I saw Mack Sennett's Bathing Beauties / Just the other day on the screen / Of all the captivating cuties / They're the sweetest I have ever seen / If you need a lifeguard, just call upon me."

Yankee Doodle in Berlin, a 1919 Mack Sennett film, with song "Yankee Doodle in Berlin" by Harry Williams (words) and Chas. N. Daniels (music). Bothwell Browne disguises himself as a woman in wartime Germany so he can steal plans from the Kaiser (Ford Sterling). The sheet music (San Francisco: Daniels and Wilson) front cover pictures Sennett bathing beauties surrounding a photo of Sennett. The back cover says the film is presented by T. R. Gardiner with "the Sennett bathing girls appearing at every performance in person." The song says, "Yankee Doodle always goes to town / And Yankee Doodle's in Berlin.

"At the Moving Picture Ball" is a 1920 song by Howard Johnson (music) and Joseph H. Santley (words). This satirical song about a dance attended by Hollywood's top stars says Mack Sennett's bathing beauties look a little "bear."

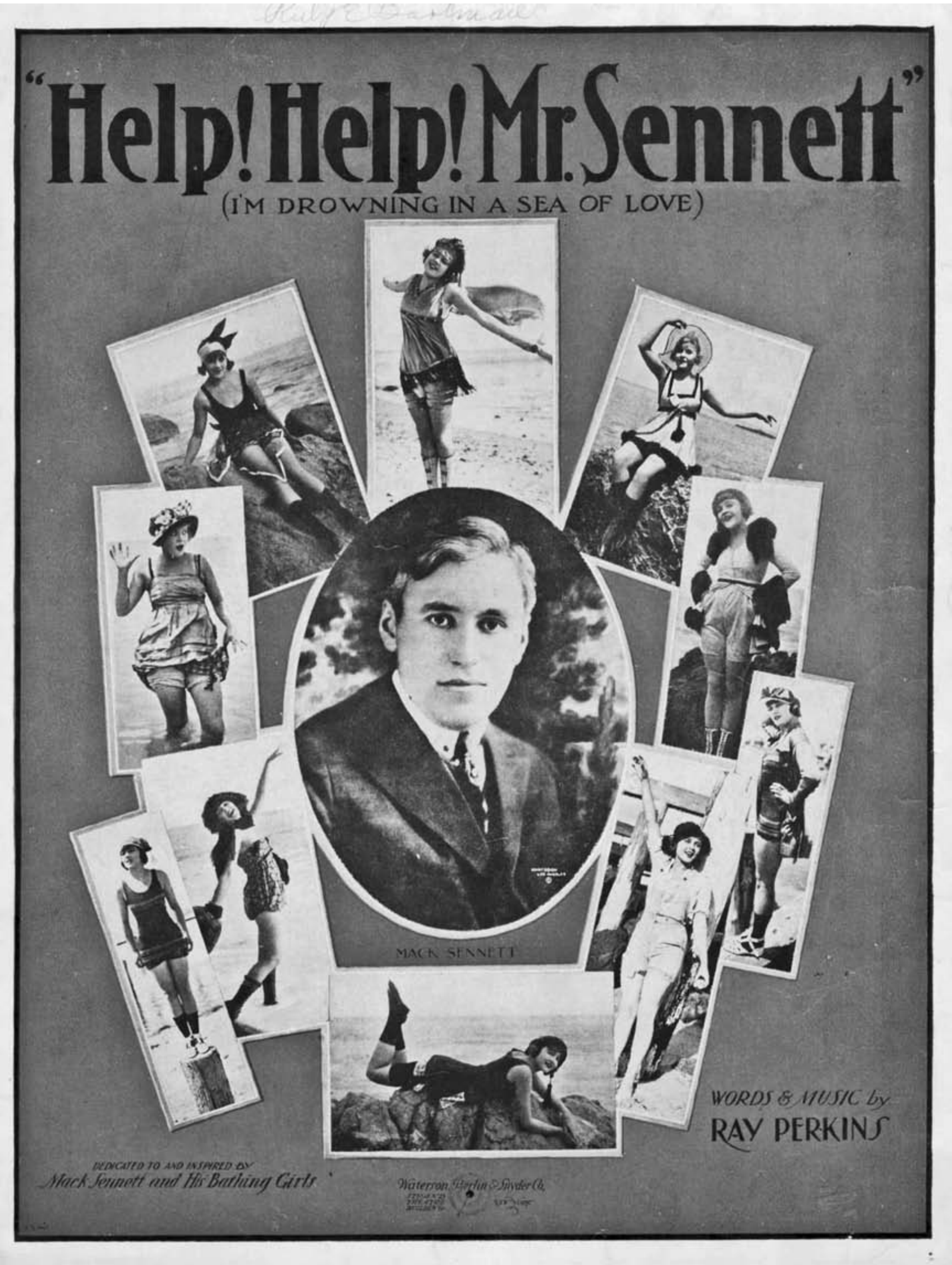
Clarine Seymour

Clarine Seymour (1898–1920) had a short but interesting career from 1917 to 1920 before dying after an operation. She had leading roles in D. W. Griffith's *True Heart Susie* (1918), *Scarlet Days* (1919) and *The Idol Dancer* (1920).

The Idol Dancer, a 1920 Griffith-First National film, with song "Rainbow Isle" by Betty Bentley (words) and James Casey (music). Seymour plays an idol-worshipping half-caste girl raised with the natives on a South Seas island. The sheet music (Seattle: Echo Music) has a drawing of Seymour dancing in a grass skirt. She died just after finishing the film.

Ethel Shannon

Ethel Shannon (1898–1951) began her film career in 1919 and made movies of all genres. She acted in westerns with William S. Hart and Hoot Gibson, comedies with Charles Ray, and a serial with Boris Karloff. Her more notable films include *Charley's Aunt* (1925), with Sydney Chap-


"Help! Help! Mr. Sennett"
(I'M DROWNING IN A SEA OF LOVE)
MACK SENNETT
WORDS & MUSIC by
RAY PERKINS
DEDICATED TO AND INSPIRED BY
Mack Sennett and His Bathing Girls
Waterson, Berlin & Snyder Co.
NEW YORK

Mack Sennett: sheet music for "Help! Help! Mr. Sennett"

lin, and *Babe Comes Home* (1927), with Babe Ruth.

Maytime, a 1923 B. P. Schulberg/Preferred film, with song "Will You Remember Sweetheart" by Rida J. Young (words) and Sigmund Romberg (music). Shannon plays two roles, a woman from a wealthy family prevented from marrying the poor man she loves, and her granddaughter who is able to marry that man's grandson. The sheet music (New York: Schirmer) pictures Shannon with Harrison Ford. The film is based on a 1917 Romberg operetta remade in 1937 with Jeanette MacDonald.

Norma Shearer

Canadian-born Norma Shearer (1900–1983), known as the first lady of MGM after marrying production chief Irving Thalberg in 1927, was the ultra-chic epitome of sophistication for her admirers in the silent era. She made her film debut in 1922 and became a major star in films like *He Who Gets Slapped* (1924) and *The Student Prince* (1927).

Pleasure Mad, a 1923 Louis B. Mayer/Metro film, with song "The Valley of Content" by Blanche Upright (words) and Albert Gumble (music). Shearer plays the daughter of Huntley Gordon who moves his family to the city when he gets rich and divorces his wife. When Shearer almost gets seduced, he comes to his senses. The sheet music (New York: Remick) says the song is "founded on Louis B. Mayer's screen production *Pleasure Mad*," and it pictures Shearer and Gordon. The film is based on Blanche Upright's novel *The Valley of Content*.

Nell Shipman

Canadian-born Nell Shipman (1892–1970) began her film career in 1913 and soon began starring in rugged outdoor films, some based on stories by James Oliver Curwood like *Baree, Son of Kazan* (1918) and *Back to God's Country* (1919). She wrote, directed and produced many of her films, most notably *The Girl from God's Country* (1921).

Under the Crescent, a 1915 Universal serial, with song "Under the Crescent" by Nell Shipman (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) says the song is "dedicated to Her Serene Highness Princess Ibrahim Hassan appearing in the serial photo-drama *Under the Crescent* produced by Universal Film Mfg. Co. Founded on the book and photo drama." This romantic serial was supposedly a portrayal of what happened to Ola Humphrey during her life as an Egyptian Princess. The adventures were actually dreamed up by scriptwriter Shipman who says she put Humphrey "through a series of nerve-shattering adventures ... with intrigue, poison, passion, dancing hours and most everything Universal's set department and wardrobe might devise."

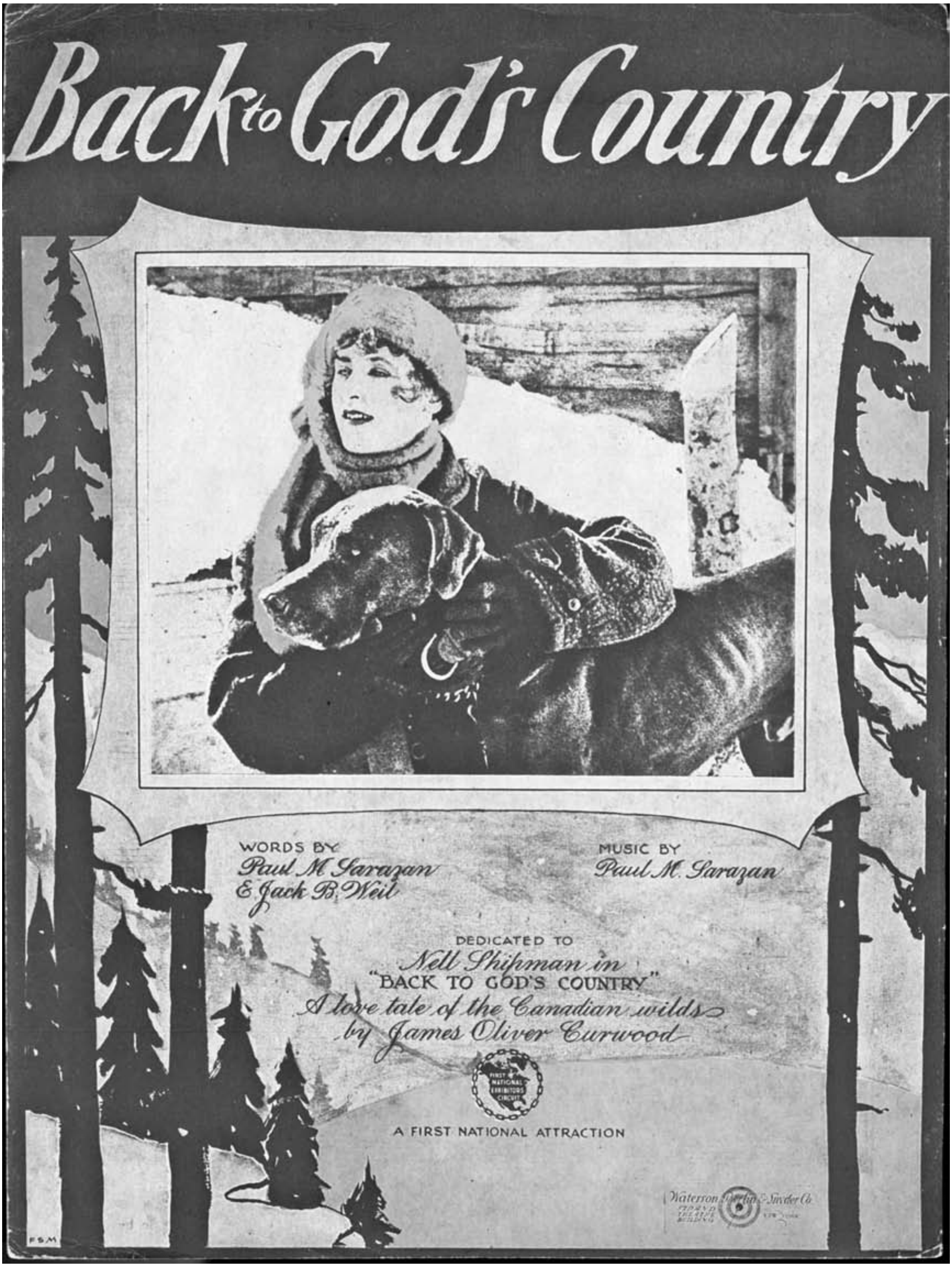
Back to God's Country, a 1919 Canadian Photoplays/First National film, with song "Back to God's Country" by Paul M. Sarazan and Jack B. Weil. Shipman, pictured on the sheet music with a dog, fights off a villain and saves her husband's life with the dog's help. The sheet music (New York: Waterson, Berlin and Snyder) says the song is "dedicated to Nell Shipman" and was created for this "love tale of the Canadian wilds by James Oliver Curwood." The song is about a man who has fallen in love with a mountain maid and plans to return to her "in God's country." The song was used as the basis for the credits music when the restored film was released on DVD. It is the oldest extant Canadian feature.

Milton Sills

Milton Sills (1882–1930) was one of the most talented leading men of the silent cinema able to play a thrill-a-minute serial hero (*Patria*), a swashbuckling Pirate (*The Sea Hawk*), an Alaskan tough guy (*The Spoilers*), and a friend of desert sheiks (*Burning Sands*).

Burning Sands, a 1922 Paramount film, with song "Burning Sands" by D. Onivas. Sills plays an Englishman living in the desert, involved in the struggle of a sheik friend. Wanda Hawley plays the girl who loves him and Jacqueline Logan is a dancer who may be his mistress The sheet music (New York: Richmond-Robbins) says the song is "the answer to The Sheik" and pictures Sills embracing Hawley. The narrator of the song is a "desert maid" who dreams about an "Arab chieftain" who waits for her "across the burning sands."

Skin Deep, a 1922 Thomas Ince/Associated First National film, with song "My Buddy" by Walter Donaldson (music) and Gus Kahn (words). Sills is an ugly crook who tries to go straight after returning from the war but gets framed and sent to jail. After plastic surgery improves his looks, he wins nurse Florence Vidor.


Back to God's Country
WORDS BY
Paul M. Sarazan
& Jack B. Weil
MUSIC BY
Paul M. Sarazan
DEDICATED TO
Nell Shipman in
"BACK TO GOD'S COUNTRY"
A love tale of the Canadian wilds
by James Oliver Curwood
FIRST NATIONAL EXHIBITORS CIRCUIT
A FIRST NATIONAL ATTRACTION
Waterson Berlin & Snyder Co.
FSM

Nell Shipman: sheet music for *Back to God's Country*

Nº 2057.
Feldman's 6D Edition
GIOVANNA
(JO-VAN-NA)
TO THEE I AM CALLING
SONG WALTZ
(WITH UKULELE ACCOMPT)
Arr. For BANJULELE Banjo & Ukulele by ALVIN D. KEECH
Theme Song for
MILTON SILLS'
Great Picture
LOVE AND THE DEVIL
First National
VITAPHONE
Words by
RICHARD KOUNTZ
Music by
JOSEF PASTERNACK
B. FELDMAN & Cº
125, 127, 129, Shaftesbury Avenue. W.C.2.
LONDON. ENGLAND.
M. WITMARK & SONS, NEW YORK.
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Milton Sills: sheet music for *Love and the Devil*

The sheet music (New York: Remick) pictures Sills with Vidor.

The Sea Hawk, a 1924 First National film, is accompanied by two songs. Sills is an English aristocrat who becomes a pirate known as the Sea Hawk, the "scourge of the sea," after he is wronged. The sheet music (New York: Mills) for "Sea Hawk," by John LeRoy Johnston (words) and Modest Altschuler (music), pictures Sills and his ship. The sheet music (London: B. Feldman) for "The Sea Hawk," by P. M. Rogers and Eric Valentine (words) and J. Tunbridge (music), has a drawing of Sea Hawk Sills and his ship. The song describes his love for a woman. Frank Lloyd directed this swashbuckler based on a novel by Rafael Sabatini.

Love and the Devil, a 1929 First National film with the song "Giovanna" by Richard Kountz (words) and Josef Pasternak (music). The sheet music (London: Feldman) shows Sills with Maria Corda. Sills plays an English lord who is jealous of his wife (Giovanna, played by Corda), an Italian opera singer. The film was released in silent and sound versions, with the song on the soundtrack.

Otis Skinner

Otis Skinner (1858–1942), an important stage actor in the late nineteenth and early twentieth century, created the role of the wily Arabian beggar Hajj in the 1911 play *Kismet*. He toured the play around the country and then starred in two films of it, one silent and one sound.

Kismet, a 1920 Robertson-Cole film, with song "Kismet" by Herschel Henlere and Guido Diero. Skinner plays the clever beggar Hajj who cheats and robs but remains likeable. The sheet music (Chicago: Will Rossiter) features scenes from the film with Skinner as Hajj, Elinor Fair as his daughter Marsinah, and Rosemary Theby as Kut-ul-Kulub. The film is based on a play by Edward Knoblock which was the inspiration for the Broadway musical *Kismet.*

Beaumont Smith

Australian director Beaumont Smith (1881–1950) made fifteen films in the silent era, including the classic *The Man from Snowy River* (1920) and six in the *Hayseeds* series.

The Digger Earl, a 1924 film, with song "Australia Means Heaven to Me" by Beaumont Smith (words) and Emanuel Aarons (music). The sheet music (Sydney: J. Albert) pictures a houseboat on a river and says the song is "featured in Beaumont Smith's Australian film production *The Digger Earl* and sung by Arthur Tauchert."

Marguerite Snow

Marguerite Snow (1889–1958) is best known for her starring roles in the popular 1914 Thanhouser serials *The Million Dollar Mystery* and *Zudora*. She began her career with Thanhouser in 1911 and starred opposite James Cruze in *She* and other Thanhouser films (they married in 1914). She stopped making movies in 1925.

The Million Dollar Mystery is a 1914 Thanhouser serial in which Snow plays a Russian countess chasing the million dollars of the title. It was re-edited and released as a six-reel movie by the Randolph Film Corporation in 1918 when it was promoted with the song "You're My Million Dollar Mystery" by Wilson Campbell (words) and Walter Stone (music).

Zudora (The Twenty Million Dollar Mystery), a 1914 Thanhouser serial, with song "Zudora" by J. R. Shannon. The sheet music (Chicago: F. J. A. Forster) features a painting of "Marguerite Snow as the mystic girl detective Zudora" and the song is dedicated to her. The song tells the story of a man who has fallen in love with Zudora on screen:

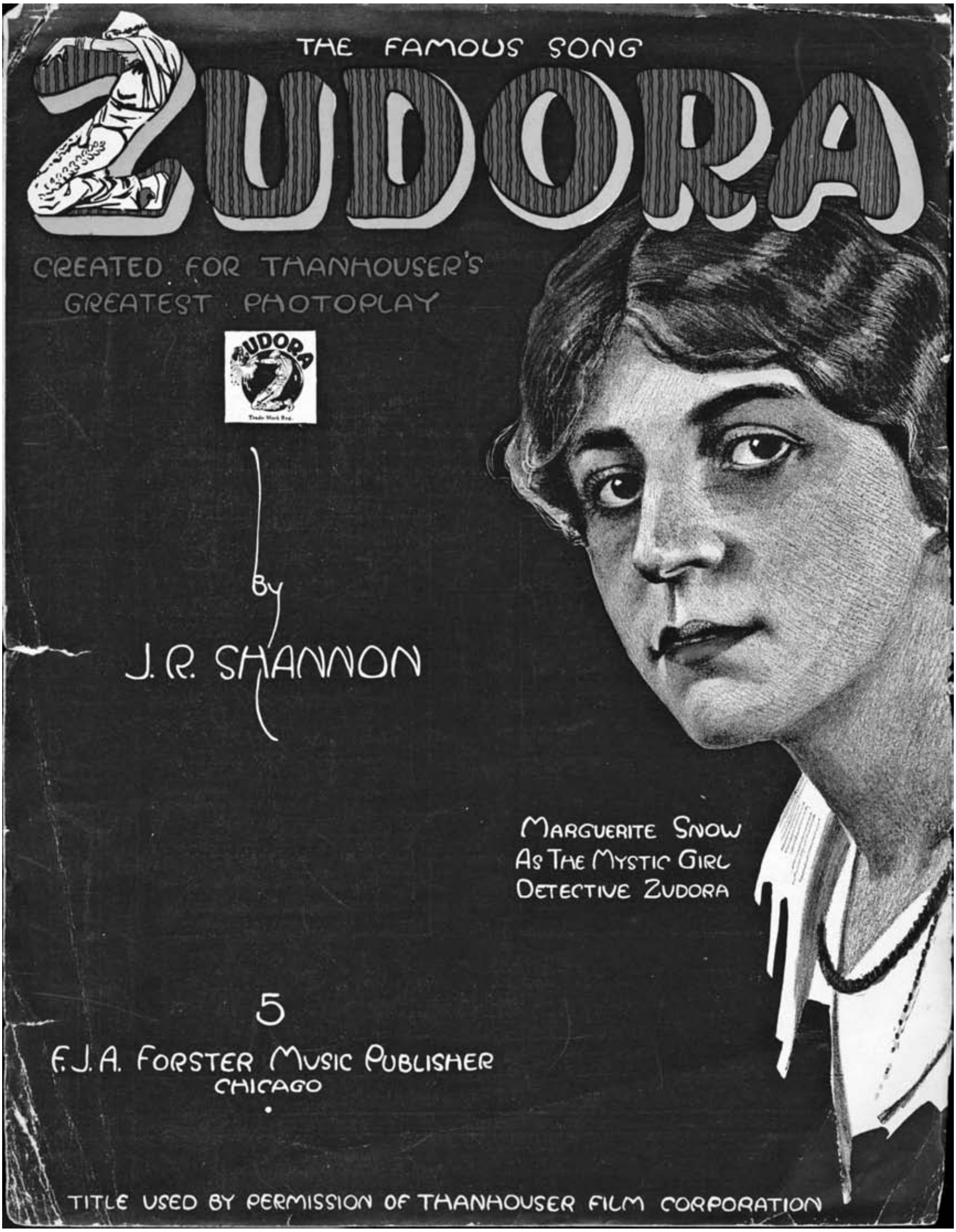
> In the mystic realm of a photo-play
> There's a maid who has stolen my heart away
> Every time
> I have a dime
> I spend it for a glimpse of Zudora.

"It's Never Too Late to Be Sorry" is a 1918 song by J. E. Dempey (words) and Joseph A. Burke (music). The sheet music (New York: Stasny) features a large color painting of Snow. The song says, "It's never too late to be sorry / I'm sorry I taught you to care / I wish I could lift from your shoulders / The cross I have made you bear."

"I Want a Dixie Sweetheart" is a 1919 song by Jack Gartland (words) and W. C. Polla (music). The sheet music pictures "Marguerite Snow starring in Paramount Pictures."

Jean Sothern

Jean Sothern (1895–1924) made ten films in the late 1910s, mostly for Van Dyke and Fox, in-


THE FAMOUS SONG
ZUDORA
CREATED FOR THANHOUSER'S GREATEST PHOTOPLAY
ZUDORA
Trade Mark Reg.
BY
J.R. SHANNON
MARGUERITE SNOW AS THE MYSTIC GIRL DETECTIVE ZUDORA
5
F.J.A. FORSTER MUSIC PUBLISHER
CHICAGO
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Marguerite Snow: sheet music for *Zudora*

cluding *The Two Orphans* with Theda Bara. She also performed in vaudeville.

"We'll All Need Forgiveness Some Day" is a 1919 song by David Harris, Val Trainor and Willie Weston. The sheet music (New York: Meyer Cohen) says it was "sung and introduced by dainty Jean Sothern, the famous motion picture star now in vaudeville," and it features a photo of Sothern hugging herself. The song tells how a quarrel between sweethearts is solved by the boy's mother who says, "We all must forgive and forget / Don't say bitter things you'll regret."'

Wyndham Standing

English-born actor Wyndham Standing (1890–1963) began his movie career in America in 1915 and went on to make more than a hundred films. His silent features include *The Gold Diggers* (1923), with Hope Hampton, and *The Dark Angel* (1925), with Vilma Banky.

A Temperamental Wife, a 1919 Constance Talmadge/John Emerson/Anita Loos film, with song "Temp'rament" by Ernest Luz and Cheerful Willoughby. Standing plays a bashful senator who marries flighty Constance Talmadge who becomes jealous of his female secretary. The sheet music (New York: Waterson, Berlin and Snyder) pictures Standing with Talmadge.

Pauline Starke

Pauline Starke (1901–1977) began her film career in 1914 in *The Claws of Green,* was a "Favorite of the Harem" in *Intolerance* in 1916 and starred in Frank Borzage's *Until They Get Me* in 1917. Her later films included *A Connecticut Yankee in King Arthur's Court* (1920), John Ford's *Hearts of Oak* (1924) and the epic *The Viking* (1928).

My Wild Irish Rose, a 1922 Vitagraph film, with song "My Wild Irish Rose" by Chauncey Olcott. Starke plays the sweetheart of an official known as "shaughraun" in a complicated story about Fenians in Ireland. The English sheet music (London: Feldman) says the song was "introduced in the Vitagraph motion picture *My Wild Irish Rose* adapted from the famous play *The Shaughraun* by Dion Boucicault featuring Pauline Starke," and it has a photo of her in a large hat. The song says, "My wild Irish Rose [is] the sweetest flower that grows."

Myrtle Stedman

Myrtle Stedman (1885–1938) began her film career with Selig in 1911 and rose to fame with the Bosworth company in films like *The Wild Olive* and *Peer Gynt.* Her other silent movies include Lois Weber's *Hypocrites* (1915) and Fred Niblo's *The Famous Mrs. Fair* (1923).

The American Beauty, a 1916 Pallas/Paramount film, is accompanied by two songs. Stedman plays a woman separated from her parents as a child and reared by a Newfoundland couple. As an adult she poses for a painting titled *The American Beauty*, wins the love of the artist and finds her true parents. The songs are "American Beauty" by Alfred Bryan and Edgar Leslie (words) and M. K. Jerome (music) and "Perfect Love" by G. Allen (words) and E. G. Nomis (music). Stedman is featured on the sheet music of both.

Emily Stevens

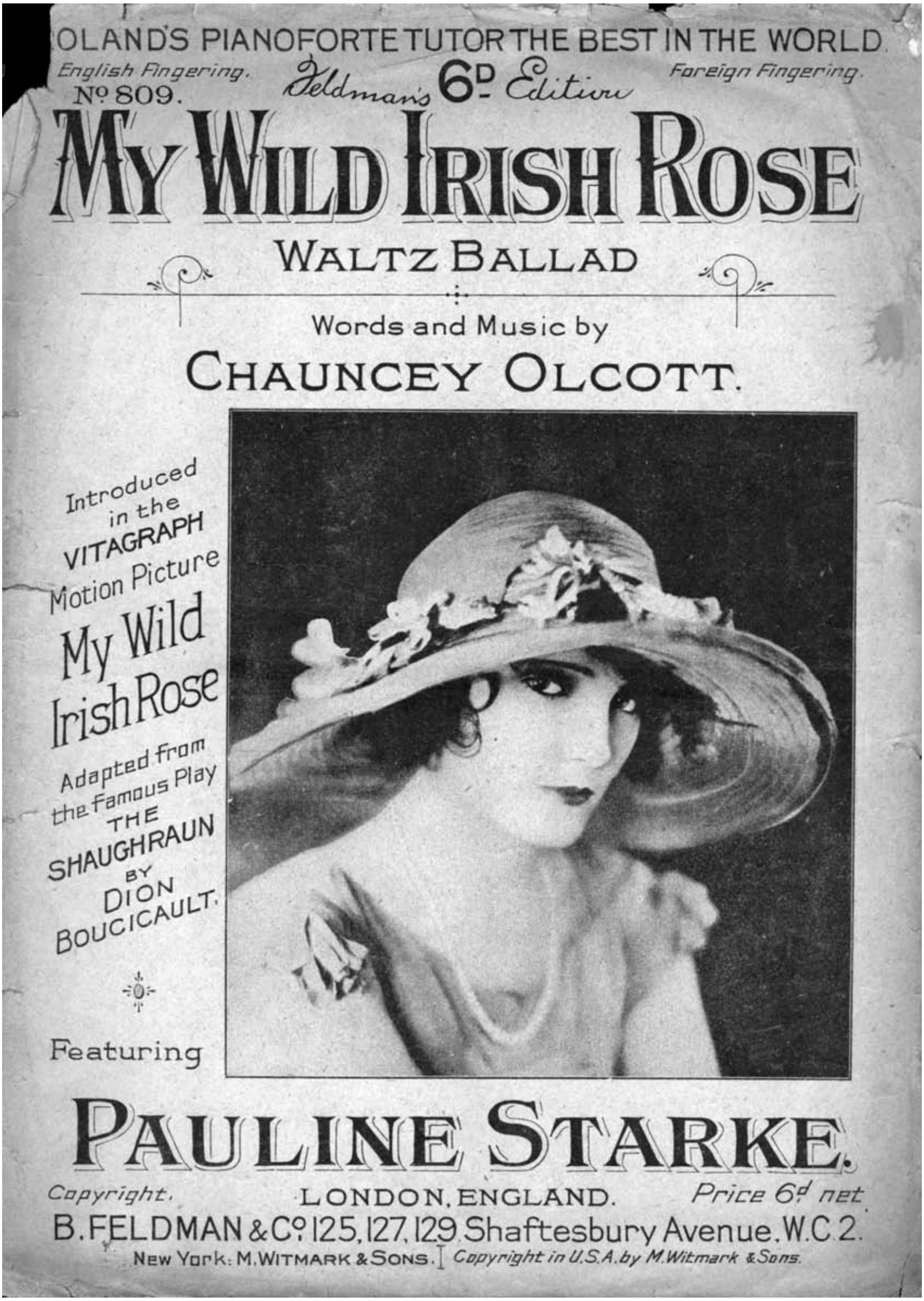
Emily Stevens (1882–1928) had a very short movie career, making fifteen films from 1915 to 1920 and then stopping. Her pictures include *Destiny* (1915), *The Wager* (1916), *A Sleeping Memory* (1917), *Daybreak* (1918), and *The Place of the Honeymoons* (1920).

The Sacred Flame, a 1920 Schomer-Ross film, with song "The Sacred Flame" by Will H. Heelan (words) and Will R. Haskins (music). Stevens plays a teacher who makes sacrifices to save a fallen man but he jilts her when he meets a rich woman. The sheet music (New York: Meyer Cohen) has a painting of Stevens lying by a fire and says, "This is the official song of the Schomer-Ross Productions Inc. photoplay *The Sacred Flame* featuring Emily Stevens." The song talks about the sacred flame of love.

Anita Stewart

Anita Stewart (1895–1961) was the major female star to emerge from the Vitagraph studio. After six years there, she joined Louis B. Mayer and starred in his first features. She was one of the top female stars in America in the early 1920s, making films like *Sowing the Wind*, *A Question of Honor* and *Rose o' the Sea*. She was also a songwriter.

The Goddess, a 1915 Vitagraph serial, is accompanied by five songs. Stewart plays a young woman raised to believe she has heaven-sent pow-


OLAND'S PIANOFORTE TUTOR THE BEST IN THE WORLD.
English Fingering.
Foreign Fingering.
Nº 809.
Feldman's 6D Edition
MY WILD IRISH ROSE
WALTZ BALLAD
Words and Music by
CHAUNCEY OLCOTT.
Introduced in the VITAGRAPH Motion Picture
My Wild Irish Rose
Adapted from the Famous Play THE SHAUGHRAUN BY DION BOUCICAULT.
Featuring
PAULINE STARKE.
Copyright.
LONDON, ENGLAND.
Price 6d net
B. FELDMAN & Cº 125, 127, 129 Shaftesbury Avenue, W.C.2.
New York: M. WITMARK & SONS.
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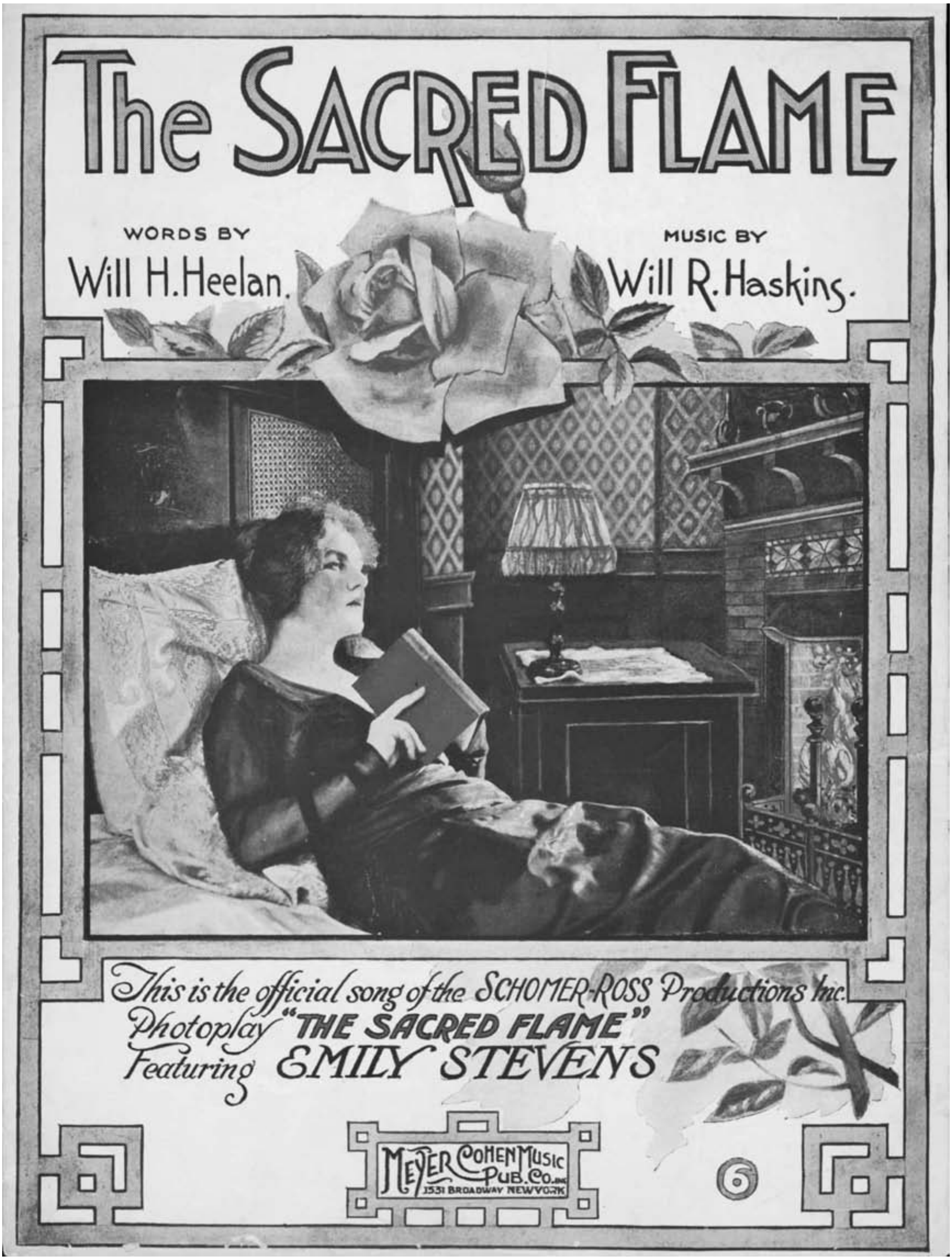
Pauline Starke: sheet music for *My Wild Irish Rose*


The SACRED FLAME
WORDS BY
Will H. Heelan.
MUSIC BY
Will R. Haskins.
This is the official song of the SCHOMER-ROSS Productions Inc.
Photoplay "THE SACRED FLAME"
Featuring EMILY STEVENS
MEYER COHEN MUSIC PUB. Co. INC
1531 BROADWAY NEW YORK
6

Emily Stevens: sheet music for *The Sacred Flame*

ers. The sheet music (New York: Cadillac) for "The Goddess," by Maud A. Murray, shows Stewart as the goddess in the white robe she wears in the film. "The Goddess (Beautiful Song)" adds words by Monroe H. Rosenfeld and shows Stewart in the same robe. The lyrics say, "Sweet Anita mine / Thou art divine / Anita fair, Anita rare." The sheet music (New York: Feist) for "Valse Celestia," by Lee Orean Smith, says the song is dedicated to Stewart and again pictures her in a white robe. The sheet music (New York: Waterson, Berlin and Snyder) for "Celestia (Beautiful Goddess of Love)," by Bart Grant and Joe Young, shows Stewart as the goddess in the white robe. The sheet music (New York: Alhambra) for "Anita, the Goddess," by Ivan Reid, says the song is dedicated to Stewart and pictures her holding flowers.

"Anita Stewart One-Step is a 1917 song by Muriel Pollock. The sheet music (Brooklyn: M.P.) for this dance tune features Stewart's photo and says the song was created in her honor for *Motion Picture Magazine*.

"My Mother's Lullaby" is a 1917 song by Charles Louis Ruddy (words) and Harold Brown Freeman (music). The sheet music (Providence: Freeman) says the song is "dedicated to Miss Anita Stewart, the sweetest star of filmdom" and features her signed portrait. The song tells of a man dreaming of a childhood lullaby his mother used to sing to him.

"Smiles" is a 1917 song by J. Will Callahan (words) and Lee S. Roberts (music). The sheet music for this song (Chicago: Roberts), said to have sold a million copies, features a drawing of Stewart smiling. The song was created as a cheerful ditty for soldiers and wartime civilians but does not mention the war. It was recorded by Henry Burr and others

"Because You Believe in Me" is a 1918 song by J. Keirn Brennan (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) has a color photo of "Anita Stewart and Earle Williams, Vitagraph stars." The song says, "You came like a sunbeam that follows the rain / And the mist of the years seemed to part / The touch of your hand came to banish the pain ... / Because you believe in me." Stewart and Williams costarred in five Vitagraph films.

Mind the Paint Girl, a 1919 First National-Vitagraph film, with song "Mind the Paint, Girl" by Jerome Kern (music) and Arthur Wing Pinero (words). The song is a plot point in the film, as the chorus-girl heroine becomes famous singing it. Created for the 1912 Broadway musical *The "Mind the Paint" Girl* on which the film is based, it warns men to beware of actresses painted with makeup. Stewart made the film because of a court order after she had been hired away from Vitagraph by Louis B. Mayer.

"A Cheery Smile Is as Good as a Mile on the Road to Victory" is a 1919 patriotic song with "words and music by the Orchid of the Screen, Anita Stewart." The sheet music (New York: Leahy Publishing) says the song is "dedicated to the Boys of Victory who gave their all for Freedom" and pictures Stewart in an orchid. The back cover has photos of her in four films and says: "Louis B. Mayer presents Anita Stewart in a series of super deluxe productions, the first of which is *Virtuous Wives* from the novel by Owen Johnson which ran ten months in the *Cosmopolitan* magazine." The song praises the soldiers who "have been allowed to fight that the world might be free" and says, "It's a mighty long way to victory when you go by the grouchy road."

"America, the World Is Proud of You" is a 1919 song with "words and music by Anita Stewart, [under the] personal direction of Louis B. Mayer." Stewart is pictured on the cover of the sheet music, surrounded by a cheering crowd.

In Old Kentucky, a 1919 Louis B. Mayer/Anita Stewart film, with song "In Old Kentucky" by Anita Stewart. Stewart plays a mountain girl who disguises herself as a man and rides her sweetheart's racehorse to victory. The sheet music (New York: Waterson, Berlin and Snyder) pictures her with a horse surrounded by illustrations of horses. The song is about a man who plans to return to Kentucky and his sweet mountain girl. It says "Mammy Jinny's Pickaninnies will be there with their band to play 'Dixieland' for me."

Her Kingdom of Dreams, a 1919 Louis B. Mayer/Anita Stewart film, with song "Her Kingdom of Dreams" by Anita Stewart. Stewart plays a Southern woman who marries a New York banker she doesn't love. The sheet music (New York: Waterson, Berlin and Snyder) says the song was "inspired by the Anita Stewart production *Her Kingdom of Dreams*," and it features a drawing of Stewart holding a jar. The song is about a girl who plans "millions of wondrous schemes" in her slumberland kingdom of dreams.

Mary Regan, a 1919 Anita Stewart Productions film, with song "Mary Regan" by Anita Stewart. Stewart plays Mary Regan, a woman involved with criminals she wants to reform. The song is a hymn of praise to Mary Regan who was sent to earth by angels. The sheet music (New York: Waterson, Berlin and Snyder) says it was "inspired by Super DeLuxe Stewart-Weber production of LeRoy Scott's famous novel of big pleasures in New York, *Mary Regan*," and it pictures Stewart.

A Midnight Romance, a 1919 Anita Stewart Production film, with song "A Midnight Romance (Lonely Mary)" by Anita Stewart. Stewart plays Marie, a woman working as a maid who is actually a Russian princess. A rich man falls in love with her when he sees her swimming at midnight. The sheet music (New York: Waterson, Berlin and Snyder) says the song was "inspired by Super DeLuxe Stewart Weber production *A Midnight Romance*," and it pictures Stewart. The song is the story of a woman called Lonely Mary until a sweetheart brings her joy in a midnight romance.

"Anita Stewart's Songs and Games for Children," a 1920 songbook with songs and tunes by Stewart, was published by Waterson, Berlin and Snyder. It was apparently quite popular.

"Anita" is a 1921 song by M. H. Lines (words) and B. E. Exley (music). The sheet music (Jacksonville: L.E. Music) says the song is dedicated to Anita Stewart.

The Great White Way, a 1924 Cosmopolitan/Goldwyn film, with song "The Great White Way" by Henry I. Marshall. Stewart plays a Follies dancer named Mabel in love with a boxer named Cain. The sheet music (New York: Remick) says the song is "dedicated to Cosmopolitan's wonder picture *The Great White Way*," and it pictures Stewart with drawings of dancing women. The film is based on Harry Witwer's story *Cain and Mabel*.

"Anita" is a 1928 song by Lew Pollack and Sidney Clare. The sheet music (New York: Shapiro, Bernstein and London: Keith Prowse) pictures a woman playing a lute. Stewart made her last three films in 1928. The song is a hymn of praise to Anita.

Erich von Stroheim

Erich von Stroheim (1885–1957) was a great actor/director in the silent era, making films like *Foolish Wives* and *The Wedding March*, but he is even better known as the extravagant genius who created disastrous masterpieces like *Greed* and *Queen Kelly*. His acting in sound films is impressive but his silent films are the best.

Heart of Humanity, a 1919 Jewel/Universal film, with song "Heart of Humanity" by Roy Turk (words) and Ray Perkins (music). This was the film that won Stroheim infamy as "the man you love to hate." He plays a sadistic Prussian soldier who throws a crying baby out of a window while trying to rape a nurse. The sheet music (New York: Waterson, Berlin and Snyder) says the song was inspired by the Jewel production. The song says the heart of humanity is a mother's love.

Foolish Wives, a 1922 Universal Super Jewel film, with song "Foolish Wives" by Jack Stern, Clarence J. Marks and Norah Lee Haymond. Stroheim wrote, directed, produced and starred in this film about a lecherous count and his attempts to seduce Miss DuPont in Monte Carlo. The sheet music (New York: Mittenthal) says the song was "inspired by Von Stroheim's million dollar photoplay," and it pictures Stroheim and DuPont.

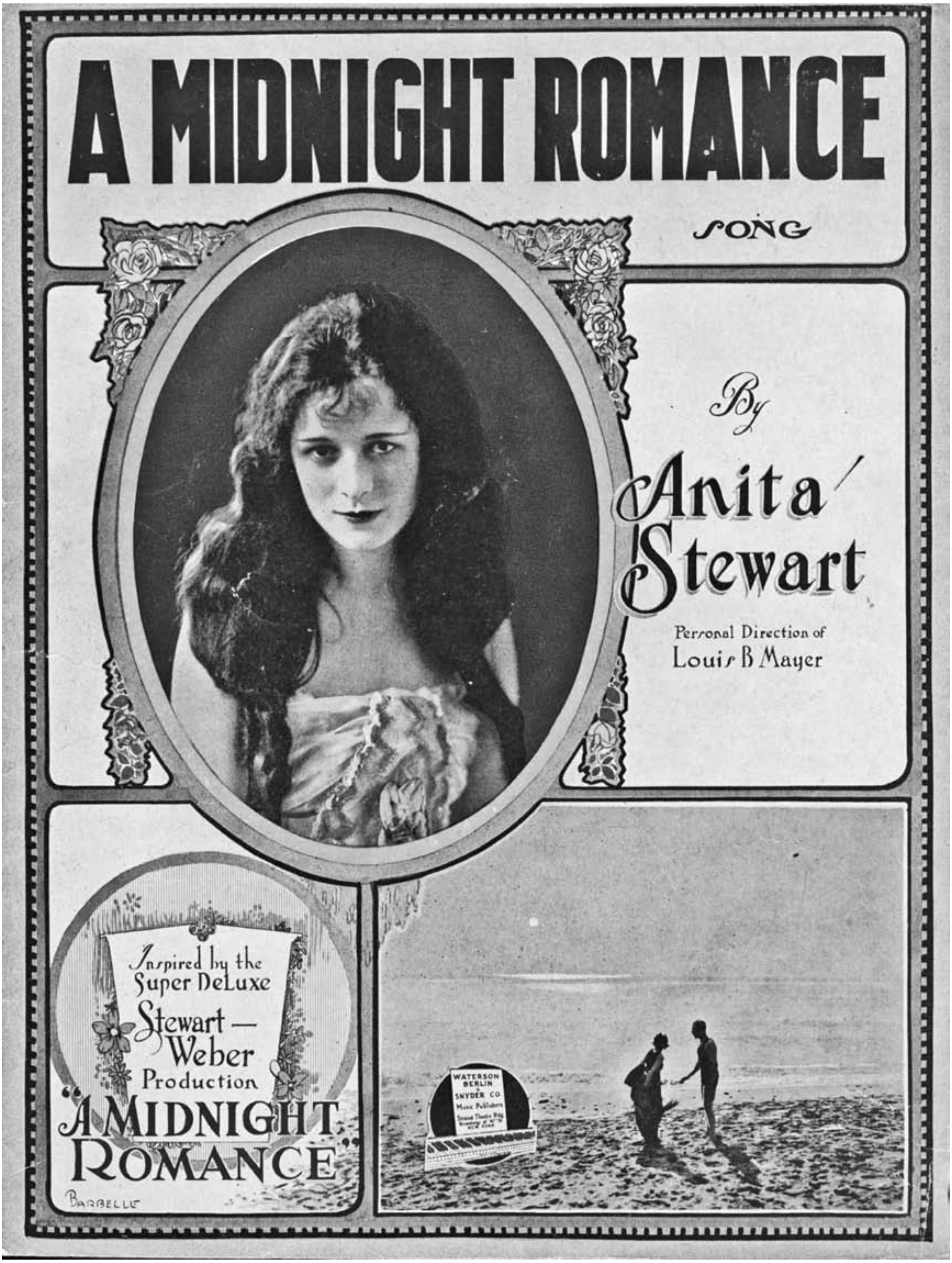
Merry-Go-Round, a 1923 Universal Super-Jewel film, is accompanied by the waltz "Merry Go Round" by Paul Van Dyke. The sheet music (New York: Belwin) has drawings of the people in the film, which stars Norman Kerry as a count in love with merry-go-round musician Mary Philbin. Stroheim quit the film during shooting, after quarreling with studio boss Carl Laemmle, and was replaced by Rupert Julian. He created the Viennese setting, costumes and atmosphere for the film, but Julian filmed the story.

The Wedding March, a 1928 Paramount film, with song "Paradise" by Harry D. Kerr and J. S. Zamecnik. The film is the story of a prince (Stroheim) in love with a violinist's daughter (Fay Wray) but forced to marry wealthy ZaSu Pitts. The British sheet music (London: Sam Fox) pictures Stroheim, while the American sheet music (Cleveland: Sam Fox) pictures Wray.

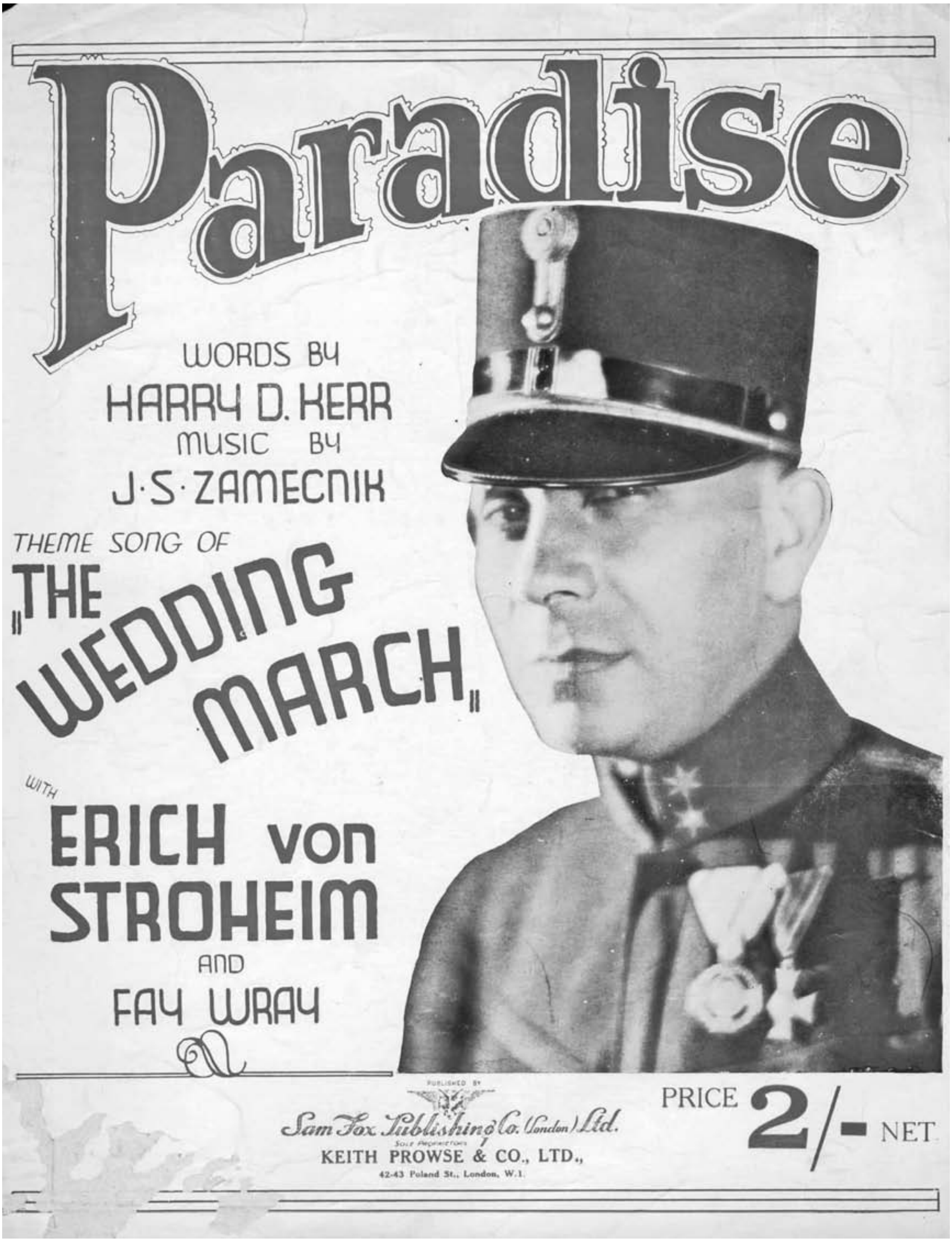
Nick Stuart

Romanian-born Nick Stuart (1903–1973) made a dozen films for Fox at the end of the silent era, including *High School Hero*, *The Cradle Snatchers* and *The River Pirate*. He became a bandleader in the 1930s but continued to make movies.

Joy Street, a 1929 Fox film, with song "Lonely, Oh How I Miss You Sweetheart" by Walter Hirsch (words) and Monte Wilhite (music). Stuart tries to get Lois Moran to straighten out after she inherits a lot of money and starts behaving badly. He finally marries her. The sheet music (London:


A MIDNIGHT ROMANCE
SONG
By
Anita Stewart
Personal Direction of
Louis B Mayer
Inspired by the
Super DeLuxe
Stewart—
Weber
Production
"A MIDNIGHT ROMANCE"
BARBELLE
WATERSON
BERLIN
&
SNYDER CO
Music Publishers
Strand Theatre Bldg

Anita Stewart: sheet music for *A Midnight Romance*


Paradise
WORDS BY
HARRY D. KERR
MUSIC BY
J·S·ZAMECNIK
THEME SONG OF
„THE WEDDING MARCH"
WITH
ERICH von STROHEIM
AND
FAY WRAY
PUBLISHED BY
Sam Fox Publishing Co. (London) Ltd.
SOLE PROPRIETORS
KEITH PROWSE & CO., LTD.,
42-43 Poland St., London, W.1.
PRICE 2/- NET

Erich von Stroheim: sheet music for *The Wedding March*

Feldman) pictures Stuart with Moran. The film was silent with a music track.

Arthur Sullivan

Sir Arthur Seymour Sullivan (1842–1900) is best known as the composing half of the Gilbert and Sullivan operas but he also wrote less amusing music. He composed the gloomy "The Lost Chord" in 1877 while his brother was dying and it is reflected in the music. Despite its gloominess it was quite popular at the end of the nineteenth century and beginning of the twentieth.

"The Lost Chord," a dark Sullivan song with words by Adelaide Proctor, inspired four gloomy silent films. The 1911 Australian film and the 1913 American Essanay picture did not create much sadness but the 1918 Foursquare film *The Lost Chord* was a real downer. In the film, a woman enters a convent after her child is taken from her and then her husband is killed in a duel. She dies when she hears a musician playing "The Lost Chord" and years later the musician also dies when he hears it played. Vaudeville entertainer Hopp Hadley promoted the film as a "Cinema-Symphony." The 1925 Arrow film *The Lost Chord*, written and directed by Wilfred Noy, has a similar downbeat story, with several people dying after hearing the song, most notably Alice Lake who has a weak heart.

Joseph Sullivan

Joseph Sullivan has roles in a dozen silent films, including the Kalem series *The Ventures of Marguerite* (1915). He played Rafferty in two of the five *Rafferty* films directed by J. A. Fitzgerald for the All Keltic company in 1915. His other pictures include *Brown of Harvard* (1911) and *The Unseen Witness* and *The Scrap of Paper*, both from 1920.

Rafferty Settles the War, a 1915 All Keltic short film, with song "Peaceful Rafferty" by J. Keirn Brennan and Dave Reed (words) and Ernest Ball (music). The sheet music (New York: Witmark) pictures Sullivan. The song asks, "Who was it told the president to leave the war alone? Rafferty, peaceful Rafferty, most peaceful Irishman I've ever known."

Ada Svedin

Berlin-born Ada Svedin (1894–1975) starred in eight German films, most of them directed by Ludwig Czerny whom she married. They include *Miss Venus* (1921) and *Jenseits des Stromes* (1922; distributed in America as *Beyond the River*).

The Prince and the Maid, a 1923 German Noto film distributed in England, with song "The Prince and the Maid" by Adrian Ross (words) and Hans Ailbout (music), published by Francis, Day and Hunter. The film, starring Svedin as the maid, is set at an open-air theater which is failing until the arrival of a young man mistaken for a prince. Ludwig Czerny directed.

Gloria Swanson

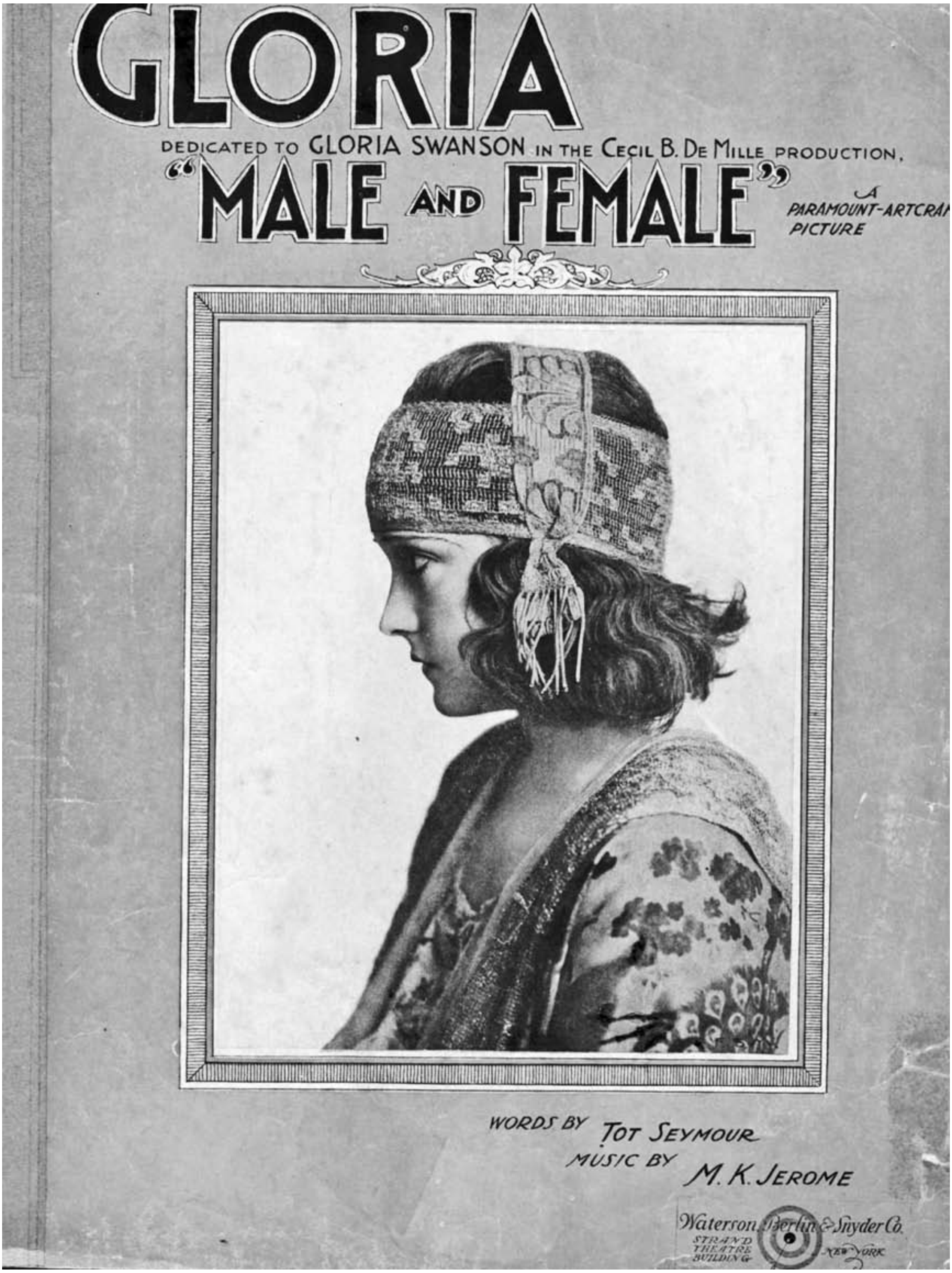
Gloria Swanson (1898–1983) was the grandest of the silent cinema's female stars and Paramount's highest paid actor in 1926. She worked as hard at being glamorous as at being an actress and she lived up to her legend right up to the end of her life. As she said in *Sunset Boulevard*, "I'm still big, it's the pictures that got smaller."

Male and Female, a 1919 Paramount-Artcraft film, with song "Gloria" by Tot Seymour (words) and M. K. Jerome (music). Swanson plays an aristocrat who falls in love with a butler while they're stranded on a desert island. The song sheet (New York: Waterson, Berlin and Snyder) says it is "dedicated to Gloria Swanson in the Cecil B. DeMille production *Male and Female*," and it features her photo. The film is based on James Barrie's play *The Admirable Crichton*. The song is about a man in love with a woman named Gloria.

Why Change Your Wife? is a 1920 Cecil B. DeMille/Famous Players–Lasky/Paramount-Artcraft film accompanied by the song "Why Change Your Wife?" by Bert Kalmar and Harry Ruby (words) and Hugo Riesenfeld (music). Swanson plays a woman who breaks up with her husband after ten years of marriage but later wants him back. The sheet music (New York: Waterson, Berlin and Snyder) pictures Swanson.

"The Honeymoon Special" is a 1919 song by J. Goodridge Gould (words) and Mary Whipple (music). The sheet music (Los Angeles: Los Angeles Music) says the song is dedicated to the DeMille Aviation Field and pictures "Gloria Swanson, DeMille star."

"My Wonderful Shadowland Girl" is a 1920 song by Anne Chase. The sheet music (Los Angeles: Greiveldinger and House) says the song is "dedicated to Gloria Swanson, featured player in Cecil B. DeMille's productions for Paramount-


GLORIA
DEDICATED TO GLORIA SWANSON IN THE CECIL B. DE MILLE PRODUCTION,
"MALE AND FEMALE"
A PARAMOUNT-ARTCRA
PICTURE
WORDS BY TOT SEYMOUR
MUSIC BY M. K. JEROME
Waterson, Berlin & Snyder Co.
STRAND THEATRE BUILDING
NEW YORK

Gloria Swanson: sheet music for *Male and Female*

Artcraft," and it features her photo. She is the "shadowland girl" of the title.

The Affairs of Anatol, a 1921 Paramount film, with song "Anatol, Luckless Anatol" by Jack O'Hara. Swanson is the wife of disreputable Anatol (Wallace Reid) in this film based on a Arthur Schnitzler novel. The sheet music (London: Allans) pictures Swanson with Reid.

Her Gilded Cage, a 1922 Paramount film, is accompanied by the love theme "Chanson Bohemienne" by J. B. Boldi. Swanson is a French cabaret dancer who gets billed as "Fleur d'Amour, the favorite of King Fernando." Her American sweetheart is not pleased.

Zaza, a 1923 Paramount film, with song "Love's First Song" by G. Martini. Swanson is a French music-hall star attempting to hook wealthy H. B. Warner. The sheet music (London: Ricordi) pictures Swanson in the film. Alan Dwan directed.

Bluebeard's Eighth Wife, a 1923 Paramount film, with song "Answering Eyes" by Jack Gartman (words) and Louis Chapman (music). Swanson plays a French woman who marries a rich American (Huntley Gordon) but then discovers she is his eighth wife. The sheet music (London: Ricordi) says it is "Photoplay Publications No. 1" and it pictures Swanson with Gordon.

Hollywood, a 1923 Paramount film, with song "Hollywood" by Aubrey Stauffer. Swanson is seen in the film and cited in the song. A woman says she's going to Hollywood where director James Cruze can make her into a new Gloria Swanson.

Manhandled, a 1924 Paramount film, is accompanied by the theme song "All Alone With You in a Little Rendezvous" by Ted Snyder (music) and Sam M. Lewis and Joe Young (words). Swanson plays a department store clerk who finds success imitating a Russian countess. The sheet music (New York: Waterson/London: Feldman) pictures Swanson. The song is about a man who wants to settle down with the woman he loves.

The Humming Bird, a 1924 Paramount film, with song "The Humming Bird" by Frank Egan and H. Knight Clark. Swanson is Humming Bird, the leader of a gang of thieves in Paris until she falls in love with an American reporter. The sheet music (New York: Marks) pictures Swanson and says the song is dedicated to her.

The Love of Sunya, a 1927 Swanson/UA film, with song "The Love Waltz" by J. Keirn Brennan (words) and H. Maurice Jacquet (music). Swanson is Sunya, a woman who has to decide which of three men she should marry. The sheet music (New York: Flammer) pictures Swanson and says the song was inspired by her. The song is about a man in love.

Sadie Thompson, a 1928 Gloria Swanson/UA film, with song "Good Time Sadie" by Seymour Simons. Swanson plays a sensual woman on a South Seas island tormented for her immorality by uptight missionary Lionel Barrymore. The sheet music (New York: Irving Berlin) pictures Swanson as Sadie. The film is based on a Somerset Maughan story.

Blanche Sweet

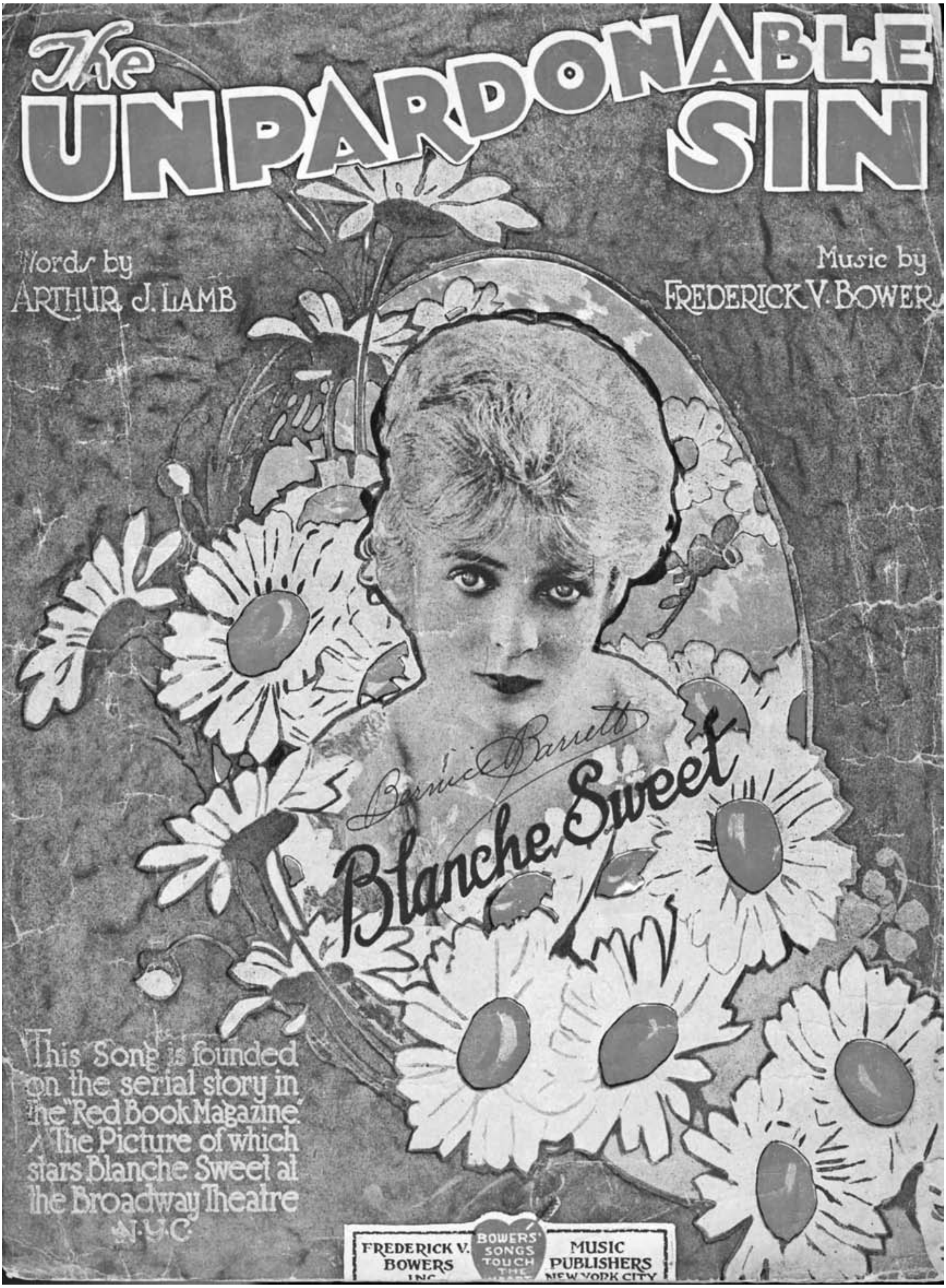
Blanche Sweet (1895–1896), one of the finest actresses to work with D. W. Griffith in his early films, was the star of his first epic, *Judith of Bethulia* (1913). Her later films include Cecil B. DeMille's *The Warrens of Virginia* (1915), John Griffith Wray's *Anna Christie* (1923) and Marshall Neilan's *Tess of the D'Urbervilles* (1924).

The Unpardonable Sin, a 1919 Harry Garson film, with song "The Unpardonable Sin" by Arthur J. Lamb (words) and Frederick V. Bowers (music). Sweet plays sisters in this film about German brutality in Belgium during World War I. The sheet music (New York: Frederick V. Bowers) says, "This song is founded on the serial story in the *Red Book Magazine* [by Rupert Hughes]." The "unpardonable sin" is a woman loving a man who leaves her.

The Hushed Hour, a 1919 Harry Garson film, with song "The Hushed Hour" by Will A. Helland (words) and Will R. Haskins (music). Sweet plays a woman who lives a loveless life because she married a man for money. The sheet music (New York: Broadway) says "this song has the official and conclusive approval and acceptance of Harry Garson for use in his photoplay *The Hushed Hour*," and it features a portrait of Sweet.

"At the Moving Picture Ball," a 1920 comic song by Howard Johnson (words) and Joseph H. Santley (music), describes a dance attended by top stars. It tells us that "Charlie Chaplin and his feet step all over poor Blanche Sweet" at the moving-picture ball.

Anna Christie, a 1923 First National-Ince film, with song "Out of the Past" by P. M. Rogers (words) and Leslie Jeffries (music). Sweet is Anna Christie, the daughter of a sailor and a former streetwalker. She falls in love with sailor William Russell despite her father's opposition. The sheet music (London: Feldman) pictures Sweet with


The
UNPARDONABLE SIN
Words by
ARTHUR J. LAMB
Music by
FREDERICK V. BOWER
Bernice Barrett
Blanche Sweet
This Song is founded on the serial story in the "Red Book Magazine." The Picture of which stars Blanche Sweet at the Broadway Theatre N.Y.C.
FREDERICK V. BOWERS INC.
BOWERS' SONGS TOUCH THE
MUSIC PUBLISHERS NEW YORK CITY

Blanche Sweet: sheet music for *The Unpardonable Sin*

Russell in a scene from the film which is based on a play by Eugene O'Neill. Greta Garbo played the role in the 1930 remake.

Those Who Dance, a 1924 film, with song "I Love to Dance with You" by Jack Bauer, Joseph Mayer and James F. Scott. Sweet gets involved with a former bootlegger who helps her save her brother. The sheet music (New York: Jack Bauer) says it is the "theme song of the Thos. H. Ince motion picture production," and it pictures Sweet.

"My Movie Queen" is a 1926 song by Helen Douglas (words) and Arthur Fisk (music). The sheet music (San Francisco: Fisk Music) says the song is dedicated to Sweet.

Basil Sydney

English actor Basil Sydney (1894–1968) made his movie debut in the 1920 film *Romance*, playing a priest who falls in love with a famous opera singer. His only other silent film was Victor Fleming's *Red Hot Romance* (1922) but he had a long career in sound pictures.

Romance, a 1920 Keane-Grey/UA film, is accompanied by the waltz "Romance" by Lee David. Sydney plays a bishop who recalls his romance with a famous opera singer (Doris Keane) when he was a young priest. The sheet music (New York: B. D. Nice) pictures Sydney with Keane.

Maud Sylvester

Maud Sylvester starred in two feature films, *Birthright* (1920) and *Orphan Sally* (1922). They were both directed by Edward L. Hemmer.

Orphan Sally, a 1922 Lee-Bradford film, with song "Sally" by T. Jay Flanagan. Sylvester plays the orphan Sally who has a difficult time in New York until her rich father acknowledges her. The sheet music (New York: Lee-Bradford) pictures Sylvester and says it is "the season's sensational song hit (fox trot), especially written and adapted for use with *Orphan Sally*, the production taken from the original story *Sally* by Maibelle Heikes Justice, featuring Maud Sylvester, Flora Finch, Sidney Mason and Margaret Beecher."

Constance Talmadge

Constance Talmadge (1897–1973) usually starred in romantic comedies while her sister Norma was emoting in dramas, but she was just as popular. After playing the Mountain Maid for D. W. Griffith in *Intolerance* (1916), she went on to star in films like *Scandal* (1917), *Polly of the Follies* (1922) and *The Duchess of Buffalo* (1926). Song-sheet publishers loved her.

The Fall of Babylon, a 1919 D. W. Griffith film, with song "At the Fall of Babylon (The Mountain Maid)" by Fred Fisher. The film is an enlargement of the Babylonian episode of *Intolerance* with unused footage from the older epic. The sheet music pictures the elephant temple scene with an inset photo of Talmadge as the Mountain Maid.

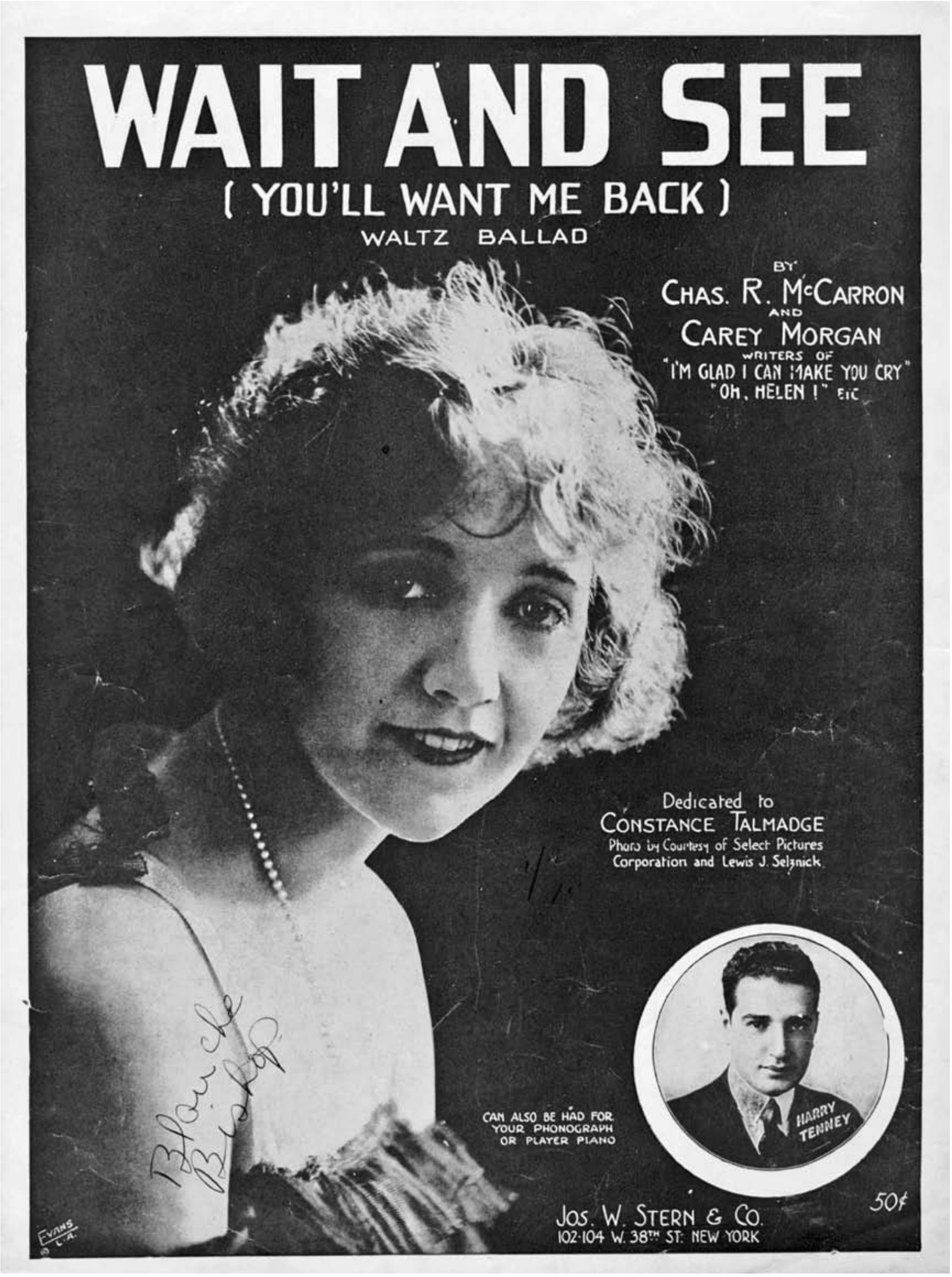
"Wait and See, You'll Want Me Back" is a 1919 song by Charles McCarron and Carey Morgan. The sheet music (New York: Stern) features her portrait and says the song is "dedicated to Constance Talmadge. Photo by courtesy of Select Pictures Corporation and Lewis J. Selznick." The song says, "I'm sorry our little romance is through / I never knew / You'd leave me blue," but goes on: "There'll come a day / You'll come and say / I'm lonely, please pity me."

A Virtuous Vamp, a 1919 Constance Talmadge/John Emerson/Anita Loos film, with song "Beautiful Gwend'lyn" by Paul Sarazan (words) and Cliff Friend (music). Talmadge plays Gwendolyn who began vamping men at the age of four. When she grows up, she vamps her boss who asks her to marry him. The sheet music (New York: Waterson, Berlin and Snyder) says the song is inspired by and dedicated to Talmadge.

A Temperamental Wife, a 1919 Constance Talmadge/John Emerson/Anita Loos film, with song "Temp'rament" by Ernest Luz and Cheerful Willoughby. Talmadge marries a senator (Wyndham Standing) and then becomes jealous when she finds his secretary "Smith" is a woman. The sheet music (New York: Waterson, Berlin and Snyder) pictures Talmadge with Standing.

"Then You'll Come Back to Me" is a 1919 song by Al Fields (words) and Jos. Solman and Bernard Eyges (music). The sheet music (Boston: United Music) says the song is "dedicated to Constance Talmadge," and it features her portrait.

"I'll Be Good But I'll Be Lonesome" is a 1921 song by Fred Fisher. The sheet music (New York: Fred Fisher) features a glamorous photo of "Constance Talmadge, courtesy of Select Pictures." The narrator of the song says she's "used to love and kissing, just see what I'll be missing" but she promises to be good all the same, though lonesome.


WAIT AND SEE
(YOU'LL WANT ME BACK)
WALTZ BALLAD
BY
CHAS. R. McCARRON
AND
CAREY MORGAN
WRITERS OF
"I'M GLAD I CAN MAKE YOU CRY"
"OH, HELEN!" ETC
Dedicated to
CONSTANCE TALMADGE
Photo by Courtesy of Select Pictures
Corporation and Lewis J. Selznick
Blanche
Bishop
CAN ALSO BE HAD FOR
YOUR PHONOGRAPH
OR PLAYER PIANO
HARRY
TENNEY
EVANS
L.A.
JOS. W. STERN & CO.
102-104 W. 38TH ST. NEW YORK
50¢

Constance Talmadge: sheet music for "Wait and See, You'll Want Me Back"

"If Anyone Can Steal You (Then You're Not the One for Me)" is a 1922 song by Constance Talmadge and Edward Laska. The sheet music (New York: Mack Stark and Rubey Cowen) pictures Talmadge and tells how she became a composer of songs like this one.

Breakfast at Sunrise, a 1927 Constance Talmadge/First National film, with song "The Sunrise Waltz" by Wyn Ewart and Hubert David. Talmadge, a wealthy Parisienne, marries a man out of spite after she is deceived by her fiancé. The sheet music (London: Strand) pictures a sunrise.

Norma Talmadge

Norma Talmadge (1897–1957) was a first-magnitude star in the silent era, the actress who virtually created the "woman's film," suffering for the sake of love in fashionable elegance. Her career ended with the coming of sound, so her reputation today is less than it should be. The following list shows how much the songwriters of the time loved her.

"Norma Waltzes" are 1917 waltzes by Ernst Luz. The sheet music (New York: Photoplay Music) says the music is dedicated "to filmdom's favorite, Miss Norma Talmadge," and it pictures her.

"When It's Cherry Time in Tokio" is a 1917 song by Peter De Rose and Ivan Reid. The sheet music (New York: Haviland) says the song is "dedicated to Miss Norma Talmadge," and it features her signed photo. The song is about a Japanese woman waiting for her American lover to return.

"Tears of Love" is a 1918 song by S. R. Henry (music) and Frank H. Warren (words). The sheet music (New York: Stern) says the song is "dedicated to Miss Norma Talmadge," and it pictures her reclining on a wall. The song begins, "Since the day when Mother Eve / Dropp'd a tear on Adam's sleeve / Man has kept on guessing why / Women sigh, women cry."

The New Moon, a 1919 Norma Talmadge/Select film, with song "The New Moon" by Irving Berlin. Talmadge is a Russian princess saved from an anarchist plot by a prince but lusted after by the new dictator. The sheet music (New York: Irving Berlin) says the song was inspired by the Talmadge film and it features her photo. In the song a man tells his lover to be patient as he will return when the new moon shines.

The Heart of Wetona, a 1919 Select film, with song "Heart of Wetona" by Archie Gottler (music) and Sidney D. Mitchell (words). Talmadge plays half-white, half–Indian Princess Wetona who falls in love with government agent Thomas Meighan. The sheet music (New York: Feist) says the song is "inspired by and dedicated to Norma Talmadge," and it features her photo with a drawing of an Indian woman embracing a man. The song is about a Yankee boy who loves an Indian princess named Wetona.

Probation Wife, a 1919 Norma Talmadge/Select film, with song "I Knew We'd Meet Again" by Rodney Powers (words and music). Talmadge marries novelist Thomas Meighan "in name only" so she will not have to return to a reformatory. The sheet music (New York: Bluebird) pictures Talmadge with Meighan. Sydney A. Franklin directed.

"Norma" is a 1919 song by Sidney Mitchell (words) and Archie Gottler (music). The sheet music (New York: Feist) says the song is "inspired by and dedicated to Norma Talmadge" and it features her signed portrait. The song says:

> My little brother is in a plight
> He loves a beautiful queen
> Down at the movies most every night
> He sees her on the screen.

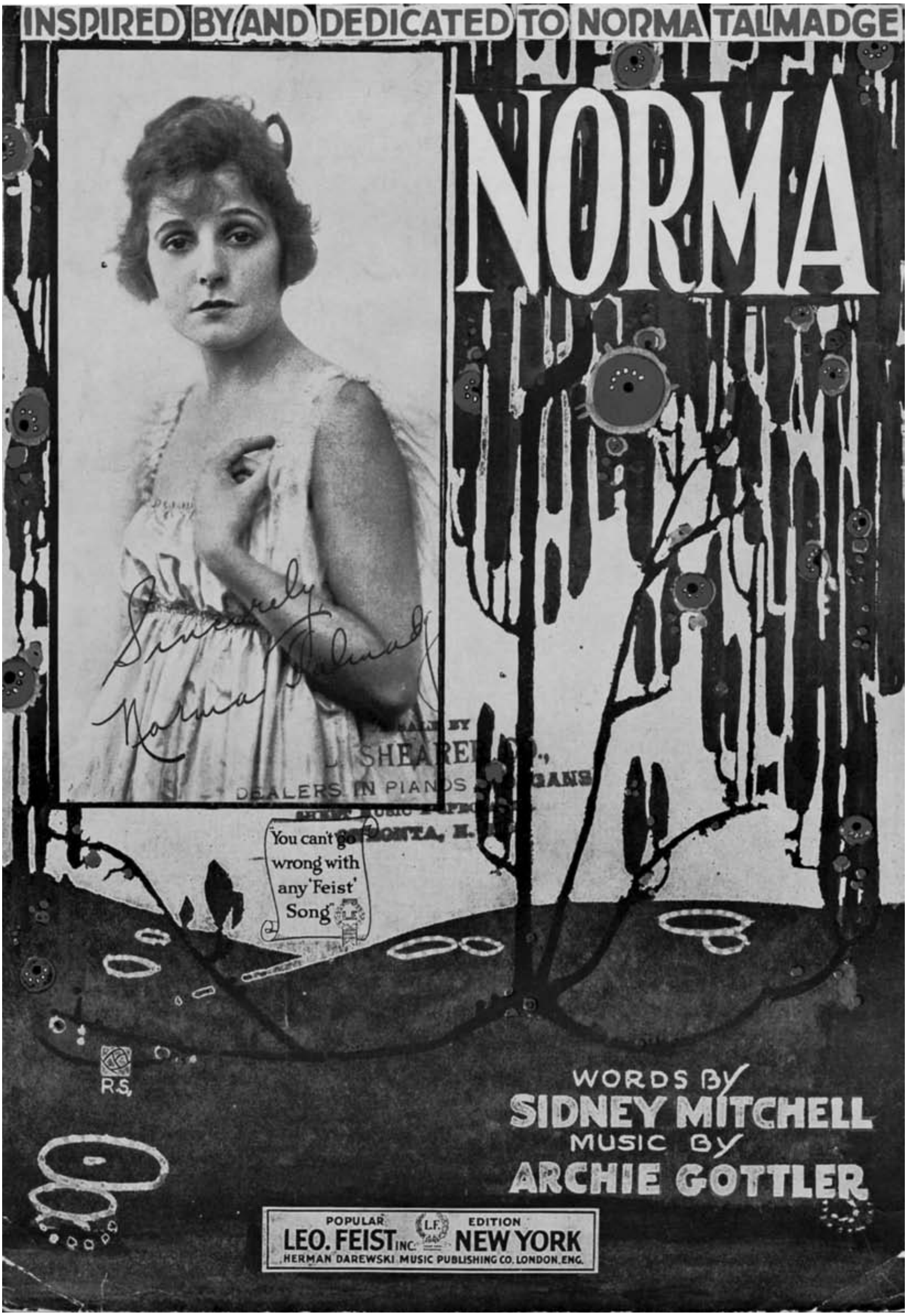
"Norma" is a 1920 song by Marvin Jackson (words) and May Hill (music). The sheet music (New York: Feist) says the song is "in honor of and dedicated to Miss Norma Talmadge," and it features a glamorous photo. The song says:

> I've fallen in love with a girl
> The movies hold her in a shrine
> A star that's ever in view.
> Oh, Norma, Norma,
> T-A-L-M-A-D-G-E,
> Norma, Norma.

A Daughter of Two Worlds, a 1920 Schenck/First National film, with song "A Daughter of Two Worlds" by Paul Sarazan and M. K. Jerome. Talmadge plays the daughter of a famous criminal who attends boarding school under an assumed name. The sheet music (New York: Waterson, Berlin and Snyder) pictures her and says it is "a tribute to the premiere star of the screen in her superb picturization of Leroy Scott's novel."

"Treasure Isle" is a 1920 song by Herscher, Fiorito and Burke. The sheet music pictures Talmadge in a scene on an island.

The Passion Flower, a 1921 Norma Talmadge/Associated First National film, with song "The Passion Flower" by Eugene Lester (words and


INSPIRED BY AND DEDICATED TO NORMA TALMADGE
NORMA
Sincerely Norma Talmadge
SOLD BY
J. SHEARER CO.
DEALERS IN PIANOS ORGANS
SHEET MUSIC SPECIALTY
ONEONTA, N.Y.
You can't go wrong with any 'Feist' Song
R.S.
WORDS BY
SIDNEY MITCHELL
MUSIC BY
ARCHIE GOTTLER
POPULAR EDITION
LEO. FEIST INC. NEW YORK
HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENG.

Norma Talmadge: sheet music for "Norma"

music). Talmadge is Acacia, the Passion Flower of the title, who is lusted after by her evil stepfather. The sheet music (New York: Lester Music) says the song is dedicated to "America's foremost motion picture star Norma Talmadge," and it features her photo.

The Eternal Flame, a 1922 Norma Talmadge/Associated First National film, with song "The Eternal Flame" by Ernest R. Ball (music) and J. Keirn Brennan (words). Talmadge plays a duchess who falls in love with a general but loses him when she boasts of her conquest. The sheet music (New York: Witmark and London: Feldman) says the song was introduced in the film "founded on Honoré de Balzac's *La Duchesse de Langeais* starring Norma Talmadge," and it pictures her in period costume. The song talks about the eternal flame of love.

Smilin' Through, a 1922 Norma Talmadge/Associated First National film, with song "Smilin' Through" by Arthur A. Penn. Talmadge plays two roles, one as a woman shot by a rejected suitor and the other as the woman who wants to marry his son. The sheet music (New York: Witmark and London: Feldman) says the song was "introduced in Joseph M. Schenck's motion picture version of the fantastic play *Smilin' Through* featuring Norma Talmadge," and it pictures her in a wedding gown. The song is about a man returning home and eyes of blue "smilin' through" for him.

Ashes of Vengeance, a 1923 Norma Talmadge/Associated First National film, is accompanied by two songs. Talmadge plays a Catholic aristocrat in love with a Huguenot during the religious wars in France. The sheet music (London: B. Feldman) for "Ashes of Vengeance," by Leslie Alleyn (music) and Ralph Stanley (words), pictures Talmadge in costume and says the song was "suggested" by the film. The sheet music (New York: Witmark) for the song "Ashes of Vengeance," by Mabel Livingstone (words) and Muriel Pollock (music), also features a portrait of Talmadge.

The Song of Love, a 1923 Norma Talmadge/Associated First National film, is accompanied by two songs. In the film, Talmadge plays a dancing girl in Algeria who falls in love with a French spy. The sheet music (New York: Remick) for "Life Sings a Song," by Muriel Pollock (music) and Mabel Livingstone (words), pictures Talmadge with red flowers in her hair and says the song is dedicated to her. The sheet music for "The Song of Love," by Reg Connelly (music) and Jimmy Campbell (words), says it was inspired by the film and is dedicated to Talmadge.

Secrets, a 1924 Joseph M. Schenck/Associated First National film, is accompanied by two songs. In the film, Talmadge plays a woman who recalls events in her past life while sitting up all night with a sick husband. The sheet music (New York: Remick) for "Secrets," by Egbert Van Alstyne, Haven Gillespie and Al Sobler, pictures Talmadge and says the song is dedicated to her. The sheet music (London: Lennox) for "Secrets," by Ray Allen, Jimmy Campbell and Reg Connelly, also pictures Talmadge and is dedicated to her.

The Only Woman, a 1924 Norma Talmadge/First National film, with song "Was It a Dream?" by B.G. DeSylva and Larry Spier (words and music). Talmadge plays a woman forced to marry dissolute Eugene O'Brien because of threats against her father. She reforms him, of course. The sheet music (New York: Harms) pictures Talmadge. Sidney Olcott directed.

Graustark, a 1927 Joseph M. Schenck/First National film, with song "You'll Come Back Someday" by Ray Baxter (words) and Fred Carbonneau (music). Talmadge, the princess of the kingdom of Graustark, falls in love with an American commoner. The sheet music (New York: Popular Music) pictures Talmadge.

Camille, a 1927 Norma Talmadge/First National film, with song "Camille" by Hubert W. David and Guy K. Austin. Talmadge plays the famous courtesan Camille who finds a man she truly loves but then gives him up for his family's good. The sheet music (London: Worton David) says the song was inspired by "a sumptuous modern version of Alexander Dumas' *The Lady of the Camellias* starring Norma Talmadge," and it features Talmadge's photo. The song is a hymn of praise for Camille.

The Woman Disputed, a 1928 UA film, with song "Woman Disputed I Love You" by Edward Grossman and Ted Ward. Talmadge plays a noble prostitute loved by Austrian officer Gilbert Roland in this film loosely based on Maupassant's story *Boule-des-suif.* The sheet music (New York: Witmark) says the song is the "theme song of *The Woman Disputed* dedicated to Norma Talmadge," and it pictures Talmadge with Roland. This was Talmadge's last silent film and has a music score but no dialogue.

Richard Talmadge

Swiss-born Richard Talmadge (1892–1981), who began his silent film career in 1921 as the star of *The Unknown*, starred in low-budget silent movies like *Speed King* (1923) and *The Prince of Pep* (1925), many of which he produced. He was not related to Norma.

The Cavalier, a 1928 Tiffany-Stahl film, with song "My Cavalier" by R. Meredith Willson (words) and Hugo Riesenfeld (music). Talmadge plays El Caballero, a masked Zorro-like hero in nineteenth-century California, who robs from the rich to help the poor. He puts on another disguise to rescue Barbara Bedford. The sheet music (New York: Bibo) pictures Talmadge, in a mask, with Bedford. The film has a music track but no dialogue.

Tarzan

Tarzan, the fictional character created by Edgar Rice Burroughs in his 1912 novel *Tarzan of the Apes*, began his film career in 1918 in a silent version of *Tarzan of the Apes* with Elmo Lincoln as the king of the jungle. There were seven more silent Tarzan films.

The Son of Tarzan, a 1920 National 15-episode serial, with song "Tarzan, My Jungle King" by Osborne Tedman (words) and Norman Stuckey (music). The sheet music (New York: Howall) says it was "written and composed especially for *The Son of Tarzan*, world's wonder jungle serial by Edgar Rice Burroughs, directed by Harry Revier," and it features a drawing of Korak, the son of Tarzan, with his lady love Meriem in the jungle. P. Dempsey Tabler plays Tarzan, Karla Schram is Jane, Kamuela C. Searle is the adult Korak, and Manilla Martans is Meriem. This serial is on DVD.

"Everyone Calls Me Tarzan" is a 1920 English song by Harry Tilsley and Ventom Swift. The success of the *Tarzan of the Apes* and *The Romance of Tarzan* inspired this English song by Ernie Mayne. He says he is the double of Tarzan and explains the similarity with lines like: "You've seen Tarzan in the pictures, skinning lions. Of course, I don't skin lions, no, but I think nothing of skinning bananas." The song was published in *Francis and Day's 40th Annual.*

Alma Taylor

Alma Taylor (1895–1974) was the major female star of the Hepworth company and one of the most popular stars in England in the silent era. She became popular with Chrissie White in the Tilly Girl series in the early 1910s and then went on to make over a hundred pictures. Her Hepworth features include *Coming Thro' the Rye* (1923) and *The House of Marney* (1926).

Annie Laurie is a 1916 Hepworth film based on the song "Annie Laurie." Taylor stars as Annie Laurie with Stewart Rome as Sir John McDouglas. The song tells of a famous love affair between members of rival Scottish clans. The words for the song were written by William Douglas in 1823, the music by Lady John Scott in 1838.

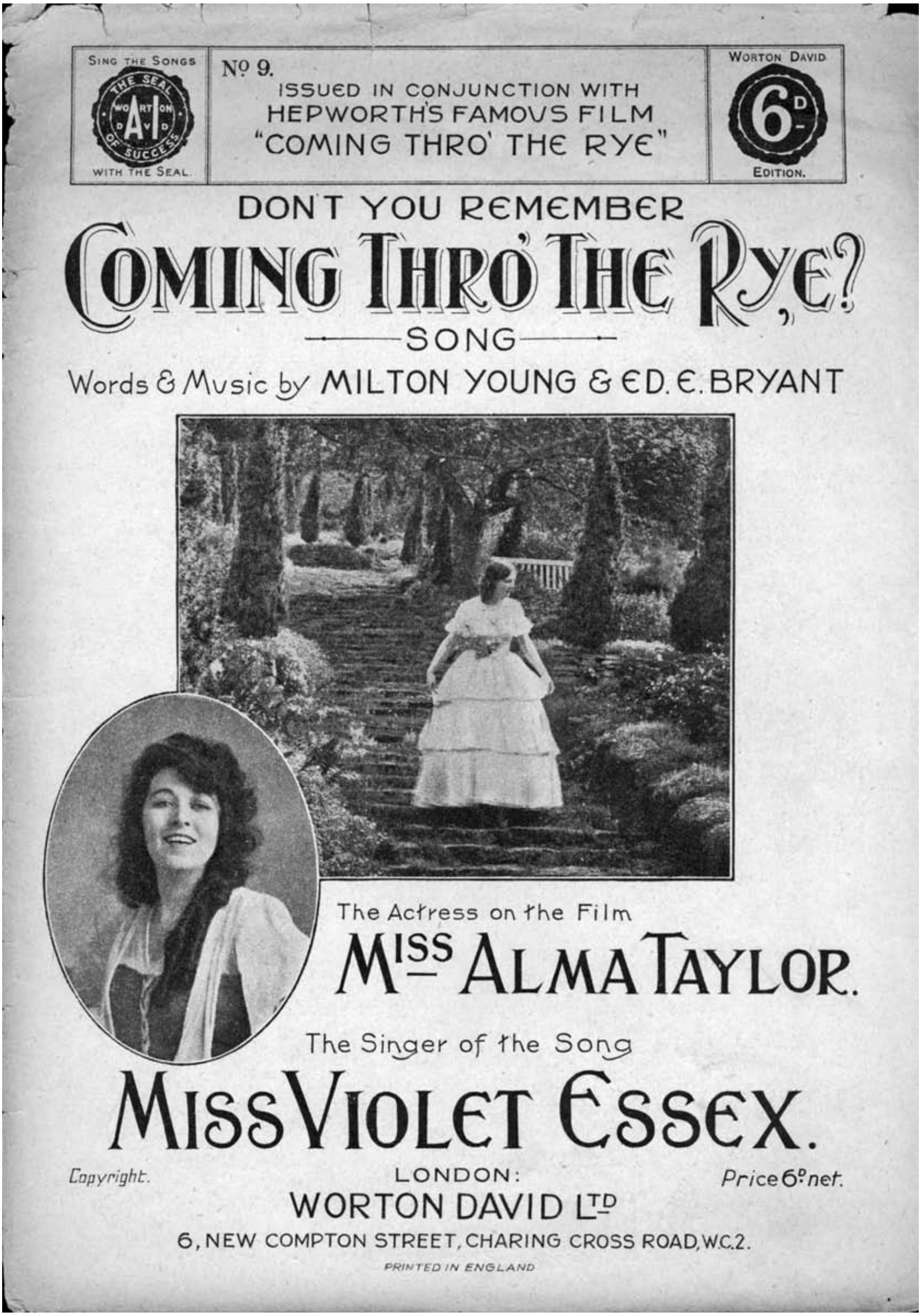
Coming Thro' the Rye, a 1923 Hepworth film, with song "Don't You Remember Coming Thro' the Rye" by Milton Young and Ed E. Bryant. In the film, Taylor breaks up a friend's engagement with a fake wedding announcement. The sheet music (London: Worton David) says the song was "issued in conjunction with Hepworth's famous film" and pictures a woman coming down a garden stair, "the actress on the film, Miss Alma Taylor," and the portrait of another woman, "the singer of the song, Miss Violet Essex." The film, based on a novel by Helen Mather and the song "Coming Thro' the Rye," was a remake of a 1916 Hepworth film also starring Taylor.

The Shadow of Egypt, a 1925 Astra film, with song "The Shadow of Egypt" by Max Gartman (words) and Albert Gazabon (music). Taylor plays an artist's wife in Egypt who is loved by a sheik (Carlyle Blackwell). The sheet music (London: Ricordi) shows a desert scene.

Laurette Taylor

Laurette Taylor (1884–1946) was a critically acclaimed stage star who made three films for Metro in the 1920s, including an adaptation of her 1912 stage success *Peg o' My Heart.* After a long hiatus (she was an alcoholic), she returned to play the mother in a 1945 production of Tennessee Williams's *The Glass Menagerie.* It is considered by many to be the finest performance of the modern theater.

Peg o' My Heart, a 1922 Metro film directed by King Vidor, was accompanied by five songs. In the film, Taylor plays Peg, the daughter of a Irish farmer and an upper-class Englishwoman


Sing the Songs
The Seal of Success
Worton David
A1
With the Seal.
Nº 9.
Issued in conjunction with
Hepworth's famous film
"Coming Thro' the Rye"
Worton David
6D
Edition.
Don't you remember
Coming Thro' the Rye?
Song
Words & Music by Milton Young & Ed. E. Bryant
The Actress on the Film
Miss Alma Taylor.
The Singer of the Song
Miss Violet Essex.
Copyright.
London:
Worton David Ltd
6, New Compton Street, Charing Cross Road, W.C.2.
Price 6d net.
Printed in England

Alma Taylor: sheet music for *Coming Thro' the Rye*

whose family had disowned her, who is sent to live with a snobbish family in England. The sheet music for "Peg o' My Heart," by Alfred Bryan (words) and Fred Fisher (music), says the song was inspired by the 1912 play *Peg o' My Heart* by J. Hartley Manners, starring Taylor, and is dedicated to Taylor. The others songs are "Laurette," "Peg," "'Cause It's You" and "Legend of Erin."

Happiness, a 1924 Metro film directed by King Vidor, with song "Happiness" by William Jerome (words) and Ted Barron (music). Taylor plays a poor shopgirl befriended by rich Hedda Hopper. She eventually finds happiness with an electrician. The sheet music (New York: Barron) pictures Taylor.

Conway Tearle

Conway Tearle (1878–1939) starred opposite many of Hollywood's leading ladies in the silent era, including Mary Pickford (*Stella Maris*), Norma Talmadge (*The Eternal Flame*), Corinne Griffith (*Lilies of the Field*) and Clara Bow (*Dancing Mothers*).

One Week of Love, a 1922 Selznick film, with song "One Week of Love" by Con West (words) and J. A. Tunbridge (music). The sheet music (London: Feldman) says the song was "suggested" by the film and it pictures Tearle with Elaine Hammerstein. They play a mismatched couple who spend a difficult week together in a jungle shack before falling in love. The song is about a week during which hate gradually turns into bliss.

The Great Divide, a 1925 Metro-Goldwyn film, is accompanied by the theme song "West of the Great Divide" by George Whiting (words) and Ernest R. Ball (music). Tearle plays a desperado who forces Alice Terry to marry him if she wants to survive. The sheet music (New York: Witmark) shows Tearle and Terry in the film.

Lou Tellegen

Lou Tellegen (1881–1934) acted in more than thirty films but is mostly remembered for starring opposite two great actresses. He was Sarah Bernhardt's stage partner in Paris and he portrayed the Earl of Essex in her famous 1912 film *Queen Elizabeth*. He married opera/movie star Geraldine Farrar in 1916 and played opposite her in *Flame of the Desert* (1919) and *The Woman and the Puppet* (1920).

Between Friends, a 1925 Vitagraph film, with song "Cecile" by Herbert Parsons. Tellegen plays an artist whose wife (Anna Q. Nilsson) elopes with his best friend, suffers remorse and kills herself. Tellegen finds consolation with his model Alice Calhoun. The sheet music (London: Miller) pictures Tellegen and Calhoun.

Alice Terry

Alice Terry (1899–1987), the wife of director Rex Ingram, had a terrific career in the 1920s. She became famous playing Marguerite in *The Four Horseman of the Apocalypse* and was the perfect screen partner for Lewis Stone in *The Prisoner of Zenda* (1922) and Ramon Novarro in *Scaramouche* (1923). She retired with the coming of sound.

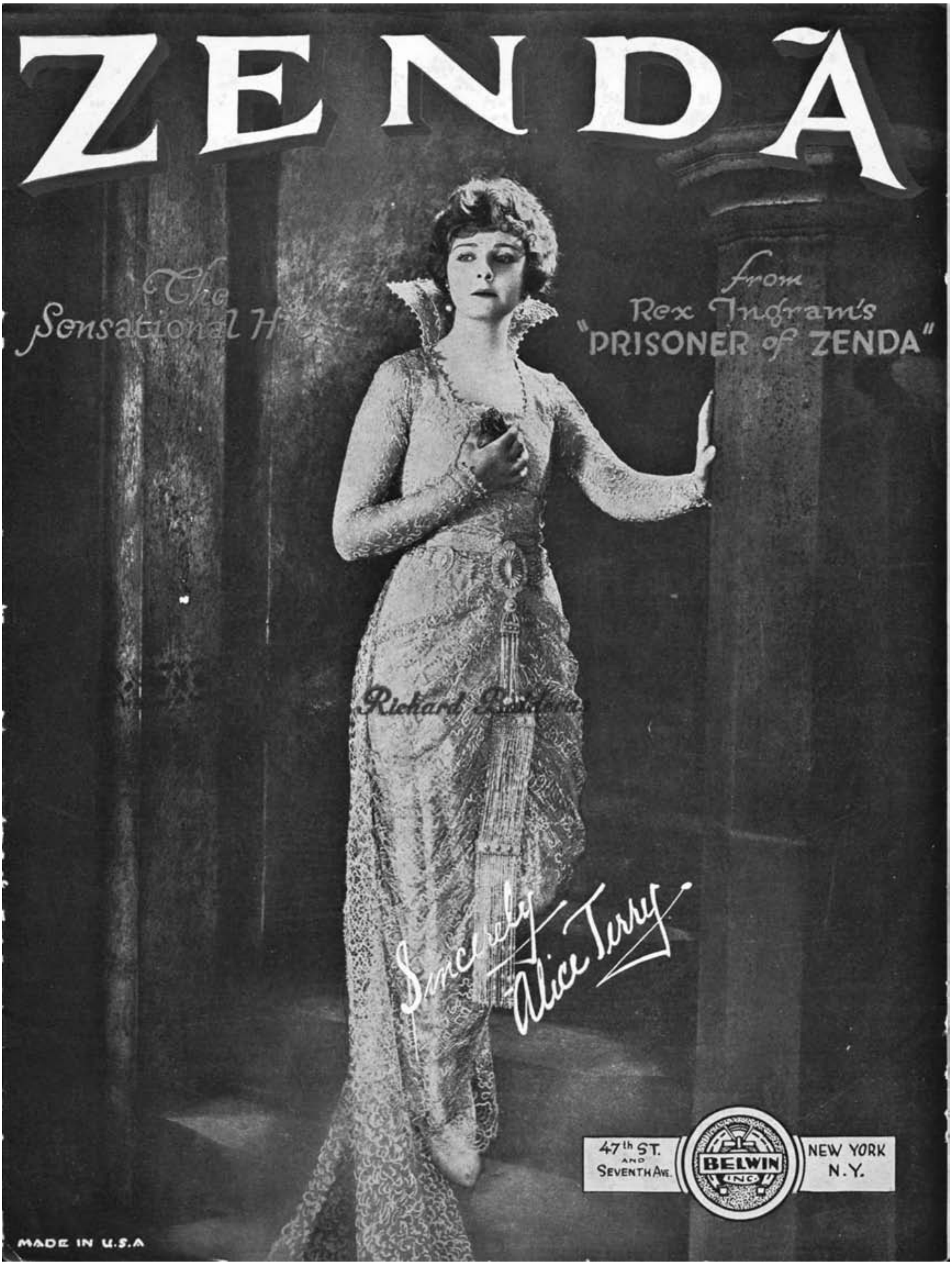
The Four Horsemen of the Apocalypse, a 1921 Metro film, was accompanied by five songs. Terry plays the woman loved by Argentine painter Rudolph Valentino; her rejection leads to his becoming a World War I soldier. See Valentino entry for more details.

The Prisoner of Zenda, a 1922 Metro film, with song "Zenda" by Louis Breau and Ernst Luz. Terry plays a princess who falls in love with an Englishman (Lewis Stone) who looks exactly like the king of Ruritania. The sheet music (New York: Belwin; London: Hawkes) says the song is "the sensational hit from Rex Ingram's *Prisoner of Zenda*," and it pictures Terry in a glamorous gown. The song is about a man who dreams of returning to the woman he loves.

Turn to the Right, a 1922 Metro–Rex Ingram film, with song "Turn to the Right" by William Jerome (words) and Milton Ager (music). Terry is a millionaire's daughter in love with Jack Mulhall who has been sent to prison unjustly. The sheet music (New York: Waterson, Berlin and Snyder) pictures Terry and Mulhall. The song, an exhortation to a man to "turn to the right" and take the straight road, was created for the play on which the film was based.

Scaramouche, a 1923 Metro film, is accompanied by two songs. Terry plays the woman loved by traveling player Scaramouche (Ramon Novarro), a man seeking revenge. The sheet music (New York: Photo Play) for "Scaramouche," by A. Joseph Jordan, pictures Novarro embracing Terry. The sheet music (London: Boosey) for "The Minuet Theme," by Ludwig van Beethoven (music) and P. S. Robinson (words), also pictures Terry with Novarro.

Where the Pavement Ends, a 1923 Metro film,


ZENDA
The Sensational Hit
from Rex Ingram's "PRISONER of ZENDA"
Richard
Sincerely Alice Terry
47th ST. AND SEVENTH AVE.
BELWIN INC.
NEW YORK N.Y.
MADE IN U.S.A

Alice Terry: sheet music for *The Prisoner of Zenda*

with song "'Neath the Passion Vine" by Bert Herbert (words) and Walter G. Hauenschild (music). Terry is the daughter of a missionary in the South Seas loved by islander Ramon Novarro. The sheet music (New York: Photo Play Music) pictures Terry with Novarro.

The Arab, a 1924 MGM film, is accompanied by the theme song "The Arab" by Ted Barron. In the film, Terry is the daughter of a Christian missionary loved by Bedouin Ramon Novarro. The sheet music (New York: Barron) says the song is "dedicated to Alice Terry and Ramon Novarro and featured as the theme of Rex Ingram's magnificent production based on Edgar Selwyn's famous stage play *The Arab*."

The Great Divide, a 1925 Metro-Goldwyn film, is accompanied by the theme song "West of the Great Divide" by George Whiting (words) and Ernest R. Ball (music). In the film, Terry gets lost in the wilderness and has to marry a desperado to survive. The sheet music (New York: Witmark) shows Terry and Conway Tearle in the film.

Mare Nostrum, a 1926 MGM film, with song "In a Little Spanish Town" by Sam Lewis and Joe Young (words) and Mabel Wayne (music). Terry is a German spy who gets secret information from the captain of a ship named *Mare Nostrum*. The sheet music (London: Allans) pictures the ship.

The Garden of Allah, a 1927 MGM film, with song "Only God and I Know What Is in My Heart." Terry marries a mystery man (Ivan Petrovich) who turns out to have once been a priest. After he returns to his monastery, she has a son. At the end of film she sings him this song.

Ethel Grey Terry

Ethel Grey Terry (1891–1931) began her career with *The Sign of the Cross* (1914), was a "Favorite of the Harem" in *Intolerance* (1916) and a star for Vitagraph by 1917. She had a lead role in the Craig Kennedy serial *The Carter Case* (1919), played opposite Lon Chaney in *The Penalty* (1920) and was Calamity Jane to William S. Hart's Hickok in *Wild Bill Hickok* (1923).

"All the World Will Be Jealous of Me" is a 1917 song by Al Dubin (words) and Ernest R. Ball (music). The sheet music (MY: Witmark) pictures Terry seated at a piano with Robert Armstrong holding her hand and says the photo is "reproduced by permission." Terry starred in two Vitagraph films in 1917, *Arsene Lupin* and *Apartment 29*. The song says all the world will be jealous of me when they find that you are mine.

Jameson Thomas

British actor Jameson Thomas (1888–1939) started his film career in England in 1923 with the musical *Chu Chin Chow* and had leading roles in Alfred Hitchcock's *The Farmer's Wife* (1927) and E. A Dupont's *Piccadilly* (1929). After that he went to Hollywood.

Blighty, a 1927 Gainsborough film, with song "Take Me Back to Dear Old Blighty" by A. J. Mills, Fred Godfrey and Bennett Scott. Thomas plays a chauffeur who becomes an officer in World War I and returns to care for his late master's widow (Ellaline Terriss) and child. The sheet music shows soldiers in a trench near an exploding shell, and also a mother and her soldier son.

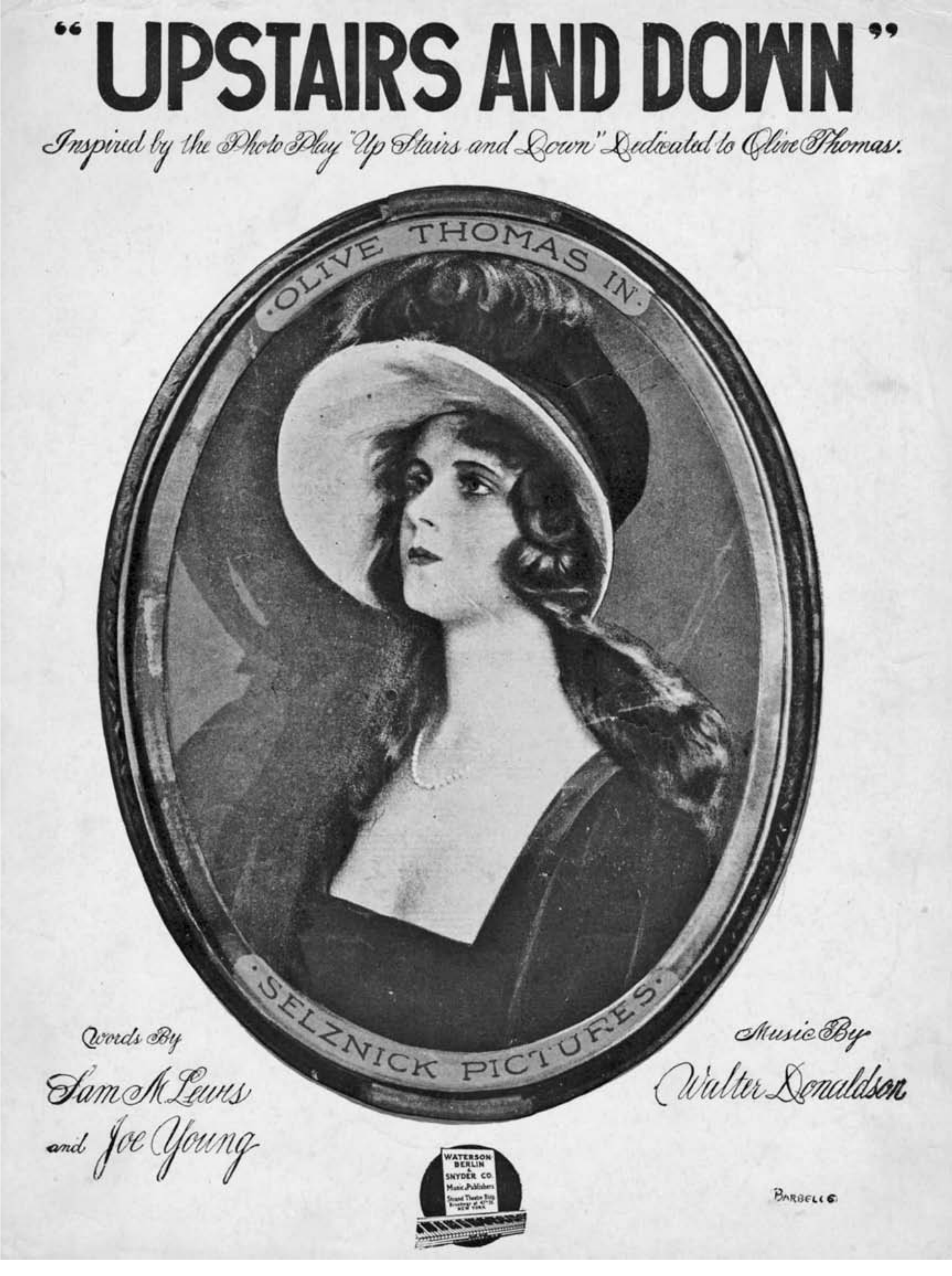
Poppies of Flanders, a 1927 BIP film, with song "Poppies of Flanders" by Ed Earle and Wyn Ewart. Thomas plays a World War I soldier who dies saving the life of the man he knows his sweetheart really loves. The sheet music (London: Strand) pictures him as a soldier. The film was based on a story by Sapper. Arthur Maude directed.

Power Over Men, a 1929 Paramount film, with song "That's All Love Means to You" by Norton Greenop (music) and Pat K. Heale (words). Thomas plays a man having an affair with diplomat's wife Isabel Jeans. When her husband is killed she takes the blame because she believes Jameson did it. He didn't. The sheet music pictures Jeans and Thomas.

Olive Thomas

Olive Thomas (1894–1920), one of the most beautiful actresses of the early silent cinema, died tragically young from accidental poisoning. After becoming a *Ziegfeld Follies* star (and nearly snaring Ziegfeld), she became a star for the Selznick brothers (who were also besotted with her). She is said to have initiated the flapper era with her 1920 film *The Flapper*. The Milestone DVD of this film includes three Olive Thomas songs.

Upstairs and Down, a 1919 Selznick/Select film, with song "Upstairs and Down" by Walter Donaldson (music) and Sam M. Lewis and Joe Young (words). Thomas plays a "baby vamp" who flirts with everyone until even the servants emulate her behavior. The sheet music (New York: Waterson,


"UPSTAIRS AND DOWN"
Inspired by the Photo Play "Up Stairs and Down" Dedicated to Olive Thomas.
OLIVE THOMAS IN
SELZNICK PICTURES
Words By
Sam M. Lewis
and Joe Young
Music By
Walter Donaldson
WATERSON BERLIN & SNYDER CO.
Music Publishers
Strand Theatre Bldg
Broadway at 47th St.
NEW YORK
BARBELLE

Olive Thomas: sheet music for *Upstairs and Down*

Berlin and Snyder) says the song was "inspired by the photo play *Upstairs and Down*" and is "dedicated to Olive Thomas" who is pictured in hat and pearls. The song describes a baby vampire who makes her beau run upstairs and down so many times begging for a kiss that he wears out his shoes. It can be heard in the documentary *Olive Thomas: Everybody's Sweetheart* included with the Milestone DVD of *The Flapper*.

The Spite Bride, a 1919 Selznick/Select film, with song "The Spite Bride" by Sam M. Lewis and Joe Young (words) and Walter Donaldson (music). Thomas plays a country girl who moves to New York and gets involved in an arranged marriage scam. The sheet music (New York: Waterson, Berlin and Snyder) says the song is "dedicated to Miss Olive Thomas, inspired by her Selznick Pictures success."

The Glorious Lady, a 1919 Selznick/Select film, with song "The Glorious Lady" by Al Wilson and Lou Klein (words) and Irving Bibo (music). Thomas plays an English farmer's daughter who marries a duke (Matt Moore) despite opposition from his mother. The sheet music (New York: Waterson, Berlin and Snyder) pictures Thomas in the film. The song was written for Thomas and can be heard on the Milestone DVD of *The Flapper*.

"The More I See of Somebody Else, the More I Think About You," a 1920 song, was created for Thomas by J. Harry Link, Cecil Hoefle and Max C. Freedman. It is performed by Spats White and his Blue Ukulele on the Milestone DVD of *The Flapper* with scenes of Thomas's first film appearance in the serial *Beatrice Fairfax*.

"Just for a While" is a 1920 song by Max C. Freedman (words) and Harry D. Squires (music). The sheet music (Philadelphia: Squires-Freeman) features her portrait labeled "Olive Thomas, Selznick Pictures."

Anita Thomson

By Right of Birth was the only silent film made by African-American actress Anita Thomson, though she is said to have had an uncredited appearance in *Golddiggers of 1933*. She made it for the Omaha-based Lincoln Motion Picture Company, the first film company owned by African Americans, which produced four films in the late 1910s.

By Right of Birth, a 1919 film, with song "Juanita" by John C. Spikes. The film revolves around Juanita Cooper (Thomson) who learns she is the granddaughter of a Native American woman and the daughter of an African American woman. Her real name is Helen Childers and, "by right of birth," she obtains the fortune of her grandmother and the love of an African-American lawyer, played by Clarence Brooks.

Thunder

Thunder was a German shepherd dog who was featured in six movies following the success of Rin Tin Tin. His film career began with *Black Lightning* (1924) and ended with *Wolf Fangs* (1927) but his major success was *His Master's Voice* (1925).

His Master's Voice, a 1925 Gotham/Lumas film, with song "His Master's Voice" by Howard Johnson and Irving Bibo (words) and Gus Edwards (music). The sheet music (New York: Mills) pictures Thunder in the film. He plays a dog who becomes a hero in World War I, saving the life of his owner George Hackathorne and even flying with him in air battles. The film is told from his point of view. Renand Hoffman directed.

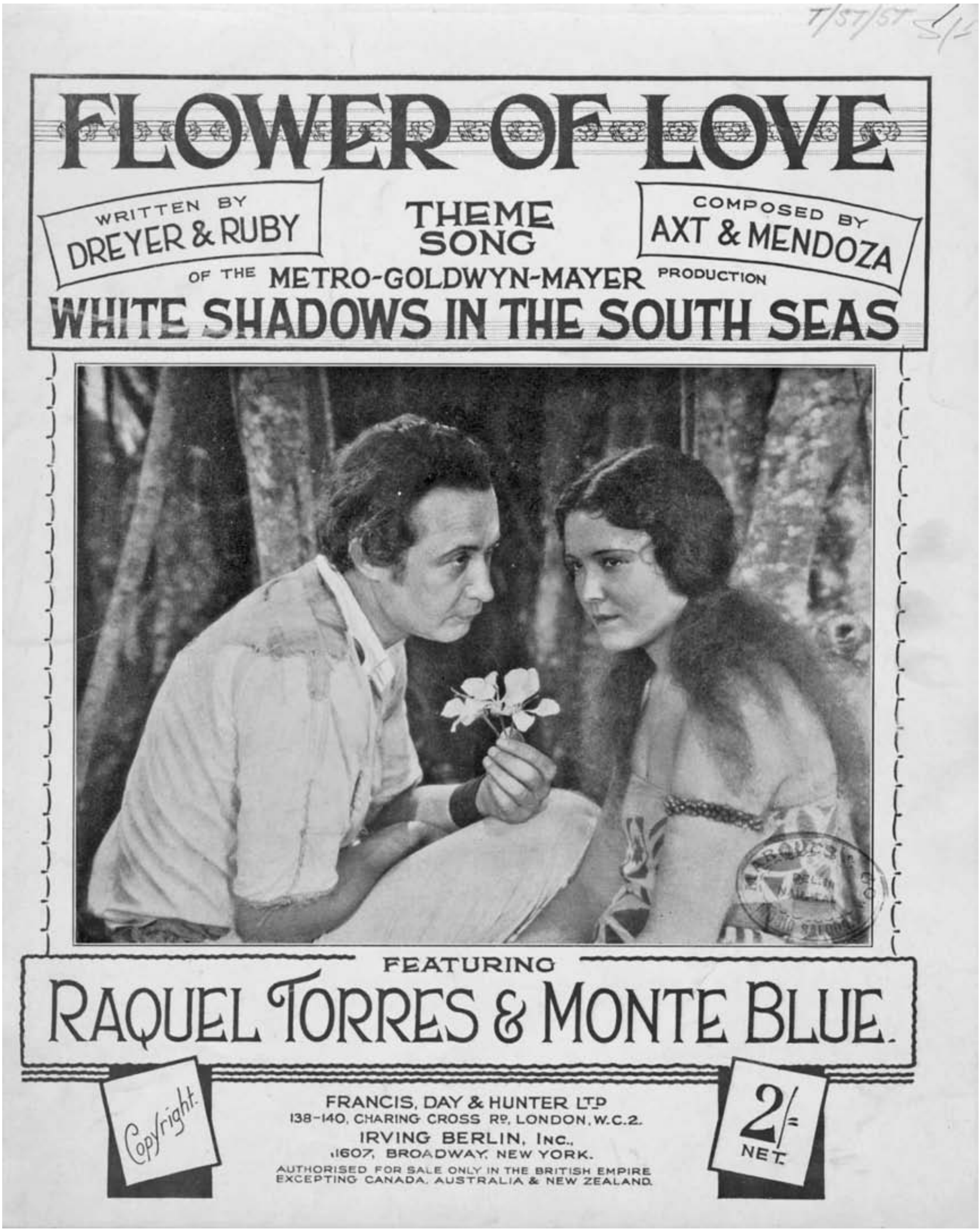
Ernest Torrence

Scottish-born Ernest Torrence (1878–1933) had a remarkable film career, playing both double-dyed villains like Richard Barthelmess's enemy Luke in *Tol'able David* (1921) and Captain Hook in *Peter Pan* (1924), and sympathetic guys like Lois Wilson's grizzled buddy in *The Covered Wagon* (1923) and Clara Bow's backwoodsman pal in *Mantrap*. He was the king of the beggars who has problems with Lon Chaney in *The Hunchback of Notre Dame*.

The Covered Wagon, a 1923 Paramount film directed by James Cruze, is accompanied by four songs. In the film, Torrence plays Jackson who saves the life of wagonmaster J. Warren Kerrigan and reunites him with the woman he loves. The sheet music for Stephen Foster's "Oh! Susanna," featured in the film, pictures Torrence with Wilson, Johnny Fox and a wagon train.

Raquel Torres

Mexican-born Raquel Torres (1908–1987) made her sexy debut in *White Shadows in the South Seas*, her only silent film. She went on to charm Groucho Marx in *Duck Soup* and Wheeler and Woolsey in *So This Is Africa*.


FLOWER OF LOVE
WRITTEN BY
DREYER & RUBY
THEME SONG
COMPOSED BY
AXT & MENDOZA
OF THE METRO-GOLDWYN-MAYER PRODUCTION
WHITE SHADOWS IN THE SOUTH SEAS
FEATURING
RAQUEL TORRES & MONTE BLUE
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Raquel Torres: sheet music for *White Shadows in the South Seas*

White Shadows in the South Seas, a 1928 MGM film, with song "Flower of Love" by Dave Dreyer and Herman Ruby (words) and William Axt and David Mendoza (music). Torres plays the sexy daughter of a South Seas island chief who loves Monte Blue. The American sheet music (New York: Irving Berlin) shows Torres being kissed by Blue while the British song sheet (London: Francis, Day and Hunter) has Blue handing her a flower. MGM promoted this as their first sound film but it's actually a silent movie with a music/sound effects track.

Una Trevelyn

Una Trevelyn (1896–1948) appeared in only four films, including the Universal pictures *The Devil's Passkey* (1920) and *Another Man's Shoes* (1922), but she was popular enough at the time to be featured on a song sheet.

"One Sweet Dream" is a 1921 song by Quay S. Wright (words) and Carl Senseman (music). The sheet music (New York: Senseman and Cardon) pictures "Miss Una Trevelyn, Universal Film," looking at a flower.

Ernest Truex

Ernest Truex (1889–1973) made his film debut with Mary Pickford in *Caprice* (1913) after working with her on Broadway. His career took off, playing diffident heroes in comedies like *Goodbye Bill* (1918) and *Oh You Women* (1919) written by Anita Loos and John Emerson. He made his last silent film in 1923 but returned in the sound era for a second movie career.

Oh You Women, a 1919 Famous Players–Lasky/Paramount film, with song "Oh You Women" by Bud Green (words) and Sammy Stept (music). Truex is a politician whose small town is taken over by feminists while the men are away at war; he fights back by becoming mayor and marrying dress store owner Louise Huffs. The sheet music (New York: Piantadosi) says the song was "inspired by the John Emerson–Anita Loos photoplay with Ernest Truex and Louise Huff," and it pictures them embracing. The song is about a womanizer who loves all women from young to eighty and needs a new girl each day.

Olga Tschechowa

Russian-born Olga Tschechowa (1897–1980), who began her film career in Germany, starred in over forty European movies. She was directed by F. W. Murnau in the German film *Schloss Vogelrod* (The Haunted Castle, 1921), René Clair in the French film *Un chapeau de paille d'Italie* (The Italian Straw Hat, 1928) and E. A. Dupont in the British film *Moulin Rouge* (1928). During the 1930s her favors were sought by Hitler, Goebbels and Göring, and she was suspected of being a Soviet spy. They should make a movie about her.

Moulin Rouge, a 1928 British film, is accompanied by two songs. Tschechowa, a singing/dancing star at the Moulin Rouge nightclub in Paris, falls in love with her daughter's fiancé. The sheet music (London: Maurice Piena) for "Parysia," by P. S. Robinson (words) and John Reynders (music), says the song was inspired by E. A. Dupont's film and features a glamorous photo of Tschechowa in nightclub costume in front of a red windmill. The sheet music (New York: Harms) for "My Wonderful Love," by William Stone (words) and Charles Wynn (music), also pictures Tschechowa and a windmill. The film is silent but it has a music soundtrack.

Florence Turner

Florence Turner (1887–1946), one of the most popular performers at the Vitagraph Studio in its early years, made her debut in 1907 and was soon starring opposite Maurice Costello. She soon became known as "The Vitagraph Girl" and was the subject of a song. Turner left Vitagraph in 1913 to make films in England with Larry Trimble. She was Buster Keaton's mother in *College* (1927).

"The Vitagraph Girl" is a 1910 song by J. A. Leggett (words) and Henry Frantzen (music), the first song about a movie star. When audiences began asking for pictures starring "The Vitagraph Girl," the studio commissioned this song as a promotional gimmick. It became popular as a singalong when Turner introduced it theaters. The lyrics ask, "Who hasn't been to a picture show and gazed with surprise and delight at scenes that are happy and sad?" and go on to say that the "greatest feast for the eyes is the Vitagraph girl. I'm in love with the Vitagraph girl, the sweet little Vitagraph girl."

Lenore Ulric

Lenore Ulric (1892–1970) was a Broadway star before entering the movies, and starred on screen in one of her stage successes, *Tiger Rose* (1923). Her birth name was "Ulrich" and she used this name in pictures like *The Heart of Paula* (1916) and *Her Own People* (1917).

The Heart of Paula, a 1916 Pallas/Paramount film, with song "Paula" by Palmelia Woodruff (words) and William S. Charles (music). Ulric plays Paula, a Mexican woman in love with an American miner. When he is kidnapped by an outlaw who demands a night with her as ransom, she agrees, but after he is freed, she kills herself. The sheet music (New York: Schirmer) has a drawing of Ulric in Mexican costume and says "Paula" is the "song hit from the score of *The Heart of Paula*, a Pallas-Paramount picture." The song is a hymn to "Paula, my Spanish dream girl."

"Lenore" is a 1921 song by Gus Kahn (words) and C. F. Besche and M. S. Johnson (music). The sheet music (New York: Remick) says the song is dedicated to Ulric, and it features a glamorous painting of her.

Tiger Rose, a 1923 Warner Bros. film, accompanied by "Tiger Rose Waltzes" by Ivan Reid and Peter De Rose. Ulric plays a Canadian woman nicknamed Tiger Rose, who is loved by a Mountie but she prefers an engineer. The sheet music (New York: Havilland) pictures Ulric in the role she created in a 1917 stage production.

Vola Vale

Vola Vale (1897–1970) made her debut at Biograph in 1915 as Violet Smith (her real name) and became Vola Vale in 1916. She was featured in ninety silent films, including *Alias Jimmy Valentine* (1920), *Little Annie Rooney* (1925) and William S. Hart westerns.

"Everyone's Mating in Springtime" is a 1920 song by Byron G. Whittier. The sheet music (New York: Metropolitan) features a large color photo of "Vola Vale, film star" wearing a riding outfit and holding a horse. The song is about a maid and her lover who are listening to the birds and the flowers who are mating.

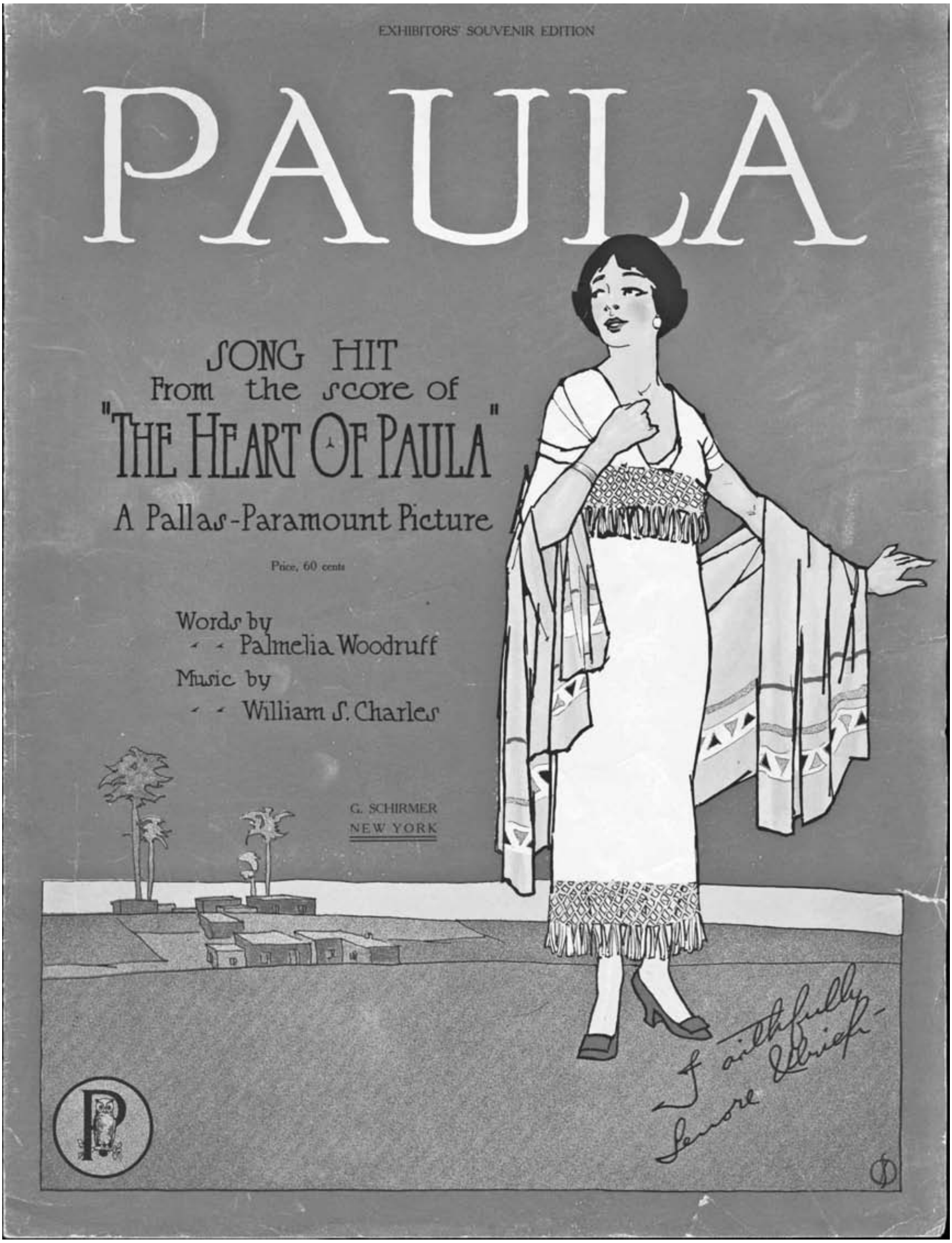
Rudolph Valentino

Rudolph Valentino (1899–1925), the most famous screen lover of all time, has a surprisingly durable legend. He became a major star with *The Four Horsemen of the Apocalypse* (1921) and was made even more famous in his incarnation as *The Sheik* (1923). The most popular of the many songs associated with him is "The Sheik of Araby."

The Four Horsemen of the Apocalypse, the 1921 Metro film, is accompanied by five songs. Valentino plays an Argentine painter who enlists in the army in World War I after being rejected by his sweetheart (Alice Terry). The songs are "I Have a Rendezvous with You," by Tillie and Nancy Jay (words) and Ernst Luz (music); "Julio of the Argentina," by Ernst Luz (words) and Harry Olsen (music); "Chi Chi, a Parisian Episode," by Walter Hauenschild; "In the Ruins," by Leo Kempinski; and "La Serenata de la Argentina," by Harry Olsen. The American sheet music (New York: Photo Play Music) for the songs features a color painting of the four horsemen and different scenes from the film. The back-cover essay lauds Metro Pictures and the film.

The Sheik, a 1921 Paramount film, is accompanied by three songs. In the film, Valentino plays a sheik who woos and wins Agnes Ayres. The most famous song is "The Sheik of Araby" by Ted Snyder (music) and Harry B. Smith and Francis Wheeler (words). The sheet music (London: Albert) says the song was "specially introduced in the Paramount production and Fifth Union Theatre's extended season attraction *The Sheik*, featuring Agnes Ayres and Rudolph Valentino at the Globe Theatre and sung by Mr. Frank Carlton." Valentino is pictured standing in sheik costume with Ayres in a cameo. Across the top it reads: "An excellent fox-trot, selected by Princess Mary and played at her wedding ball, London, February 28, 1922." The song was not written for the movie but for the 1921 Broadway musical *Make It Snappy*, though Paramount quickly took advantage of the song's popularity. The other songs, also published in London, are less well known: "In Dreamy Araby" by Jack O'Hagan, published by Albert, and "Kashmiri Song," by Laurence Hope (words) and Amy S. Finden (music), published by Paling.

"Rodolph Valentino Blues" is a 1922 song by Jack Frost. The sheet music (New York: Jack Mills) calls him "Rodolph" and says that "Rodolph Valentino stars in Paramount Pictures." The song is about a girl who has caught the "Rodolph Valentino blues." She says Valentino is better at making love than Wallace Reid, especially in the desert in the movie *The Sheik*.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PAULA
SONG HIT
From the score of
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A Pallas-Paramount Picture
Price, 60 cents
Words by
Palmelia Woodruff
Music by
William S. Charles
G. SCHIRMER
NEW YORK
Faithfully
Lenore Ulric

Lenore Ulric: sheet music for *The Heart of Paula*

Blood and Sand, a 1922 Paramount film, with song "You Gave Me Your Heart (So I Give You Mine) by Francis Wheeler and Harry B. Smith (words) and Ted Snyder (music). Valentino plays a bullfighter in love with Lila Lee but attracted to Nita Naldi. The sheet music (New York: Waterson, Berlin and Snyder) has two covers, one showing Valentino playing a guitar, one picturing him with Lila Lee. The song is a hymn of love addressed to a lady by a bullfighter.

The Young Rajah, a 1922 Paramount film, with song "The Young Rajah" by Aubrey Stauffer. Valentino is an Indian rajah raised in America who has to return home for his people's good on the eve of his marriage to Wanda Hawley. The sheet music (Hollywood: Milton Schwartz) shows him with her and says it is a "love song of India dedicated to Rudolph Valentino."

"I'm Getting So Now I Don't Care" is a 1922 song by Dave Ringle (music) and Richard Howard and Bartley Costello (words). The sheet music (New York: Triangle) pictures Valentino and says the song is dedicated to him. The song is about getting over a broken heart.

Monsieur Beaucaire, a 1924 Paramount film, is accompanied by two songs. Valentino plays a French duke who defies his king's command to marry Princess Henriette (Bebe Daniels) and flees to England where he pretends to be a barber. The sheet music (New York: Empire) for "Red Red Rose," by Fred Rath (words) and Mel Chauer (music), says the song is the "love theme to Rudolph Valentino in his masterpiece *Monsieur Beaucaire*," and it pictures him kissing Daniels. The sheet music (New York: Marks) for "Rudolph Valentino's Love Song (A Kingdom for Two)," by Beth Young (words) and Ignaz Waghalter (music), pictures him alone. Both songs are hymns of love.

"Lolita (The Second-Hand Belle of Seville)" is a 1924 song by Jack Strachey. The heroine of this song, who plans to become a movie star, has heard that Valentino is going to retire to Seville and she is waiting for him.

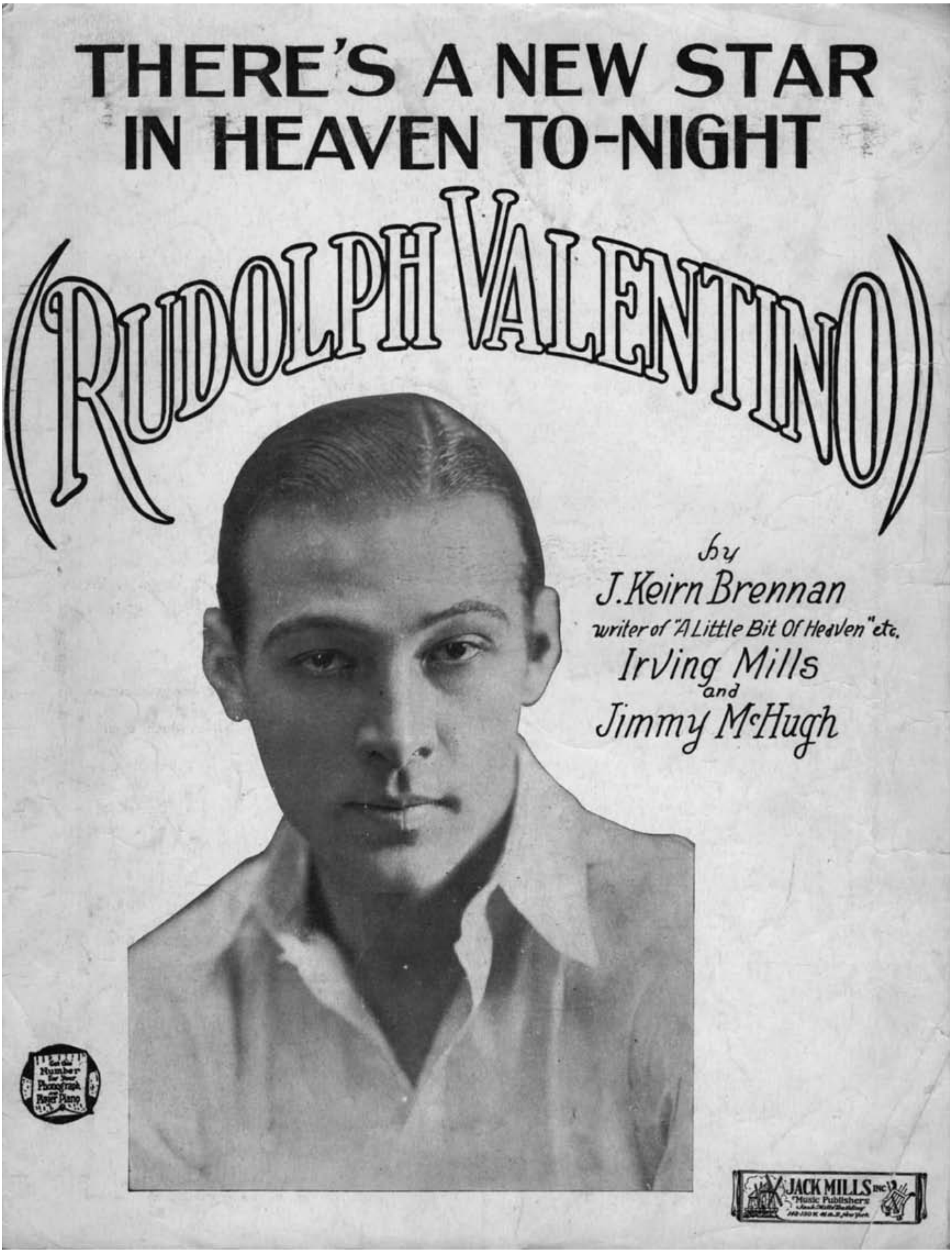
The Eagle, a 1925 Art Finance/UA film, is accompanied by two songs. Valentino plays a Russian Army lieutenant who becomes an outlaw, the Black Eagle, after rejecting advances from the czarina. In the end he marries Vilma Banky who is much better looking. The song sheets for "You, My Love," by Dailey Paskman (words) and Bert Reisfeld (music), and for "Eagle Overture," by Lee Erwin (music), both picture Valentino.

Cobra, a 1925 Ritz Carlton/Paramount film, with song "Playing at Love" by William Helmore. The sheet music (London: Francis Day Hunter) has a photo of Valentino and a drawing of a woman in a cobra costume and says the song was "inspired by Rudolph Valentino in his last Paramount success." The back cover is a biography of Valentino with a lament for his untimely death. The song is narrated by a man who says his lover is "like a cobra" twined round his heart but only playing at love.

The Son of the Sheik, a 1926 Feature Productions/UA film, is accompanied by three songs. Valentino plays the son of a sheik in love with exotic dancer Vilma Banky in his last movie. The sheet music for "That Night in Araby" by Ted Snyder (music) and Billy Rose (words) (New York: Henry Waterson; London: B. Feldman) says the song was inspired by the photoplay starring Valentino and Banky. The English song sheet shows him in sheik costume with Banky while the American one shows him in western clothes. The song is narrated by a man remembering his night of love in Araby and how a woman's "harem eyes" made a slave of him. The sheet music (New York: Forest S. Chilton) for "Son of the Sheik," by Edwin Powell (words) and Miro Mosay (music), says the song was "written at the personal request of Mr. Valentino for his last success" and pictures Valentino in sheik costume and Banky in exotic dancing costume. The sheet music (New York: Mills) for "One Arabian Night," by James Bradford, Art Gutman and Art Jones, pictures Valentino and Banky in costume. In Stephen Sondheim's song "In the Movies," a woman compares the plot of *Son of the Sheik* to real life. She says the movie has Vilma Banky, sand and hanky panky and you get kidnapped by a sheik but in real life you have to pay the rent.

"There's a New Star in Heaven Tonight, Rudolph Valentino" is a 1926 song by J. Keirn Brennan, Irving Mills and Jimmy McHugh. The sheet music (New York: Jack Mills) was rushed out of Tin Pan Alley soon after Valentino died at the age of 31. The song says that God has called Valentino to be a star in heaven. Vernon Dalhart made a popular recording of the song in 1926.

"We Will Meet at the End of the Trail" is a 1926 song by Jean Acker (Mrs. Rudolph Valentino). The sheet music (New York: Shapiro, Bernstein) features photos of Acker and Valentino, though hers is larger. The lyrics say they will meet again at the end of life's journey, though friends


THERE'S A NEW STAR
IN HEAVEN TO-NIGHT
(RUDOLPH VALENTINO)
by
J. Keirn Brennan
writer of "A Little Bit Of Heaven" etc.
Irving Mills
and
Jimmy McHugh
Number
Phonograph
Player Piano
JACK MILLS INC
Music Publishers

Rudolph Valentino: sheet music for "There's a New Star in Heaven To-Night, Rudolph Valentino"

of Valentino said that this was unlikely. Acker was Valentino's first wife.

"Rudolph Valentino" is a 1926 song of tribute to the deceased star. The sheet music says "He Loved, He Danced, He Tangoed," and it features Valentino's profile.

"Valentino" is a 1926 song by Ferde Grofé, Theodora Morse and Paul Whiteman. This song was recorded by Paul Whiteman and His Orchestra.

"Fate (Tango Valentino)" is a 1927 song by Daryl MacBoyle (words) and Nat Shilkret (music). The sheet music (Shapiro, Bernstein) pictures Valentino.

"Omaggio a Rodolfo Valentino is a 1927 "romanza" by Gianni Santarello (words) and Nicola De Lorenzo (music). The sheet music (San Jose: Gianni Santarello) pictures Valentino.

Virginia Valli

Virginia Valli (1895–1968) made over sixty silent films, including *The Idle Rich* (1921), *The Storm* (1922) and *A Lady of Quality* (1924). She gave up movie-making in 1930 and moved with husband Charles Farrell to Palm Springs where they opened the famous Racquet Club.

The Storm, a 1922 Universal-Jewel film, with song "You Know How 'Tis" by Arthur A. Penn. Valli plays the daughter of a French trapper hiding in a cabin in the Canadian Northwest and being fought over by two men. The sheet music (New York: Witmark) says the song was "inspired by the phrase made popular by Virginia Valli in the Universal-Jewel photoplay *The Storm*," and it pictures her wearing a red winter hat.

A Lady of Quality, a 1925 Universal film, with song "My Lady of Quality" by Con West (words) and J. A. Tunbridge (music). Valli accidentally kills a man who has threatened to blackmail her, and then buries his body in the cellar. The sheet music (London: Feldman) pictures "Virginia Valli as Clorinda Wildairs" and says the song was "suggested by the Universal-Jewel super production based on Francis Hodgson Burnett's glorious romance *A Lady of Quality* and sung by Dodd A. Meehan and his Lady of Quality girls." The song is about a beautiful woman who rejects all suitors until the right man comes along.

Denton Vane

Denton Vane (1890–1940) began his film career with Selig in 1912 but he made most of his films for Vitagraph, including *The Glory of Yolanda* (1917) and *A Girl at Bay* (1919). He starred opposite Jean Paige in the 1918 Vitagraph film *The Golden Goal* and the following year they were featured together on three song sheets.

"Someone's in Town Who I Used to Know" is a 1919 song by S. H. Ayer and W. K. Norton. The sheet music (New York: M Witmark) pictures "Jean Paige and Denton Vane, Vitagraph players," with him in army uniform. The song says she's going to meet someone she used to know who "we sent over the Rhine" but "now there won't be a chance for his girlies in France."

"If You Don't Stop Making Eyes at Me, I'm Goin' to Make Eyes at You" is a 1919 song by J. Keirn Brennan, Paul Cunningham and Paul Rule. The sheet music (New York: Witmark) pictures "Jean Paige and Denton Vane, Vitagraph players," making eyes at each other. The song talks about a man on train who sees a girl looking at him and tells her, "If you don't stop making eyes at me, I'm going to make eyes at you. And that's not all I'll do."

"The Gates of Gladness (The Road to Sunshine Land) is a 1919 song by J. Keirn Brennan, Paul Cunningham and Bert Rule. The sheet music (New York: Witmark) pictures "Jean Paige and Denton Vane, Vitagraph stars" in front of gates. The song begins, "When you're lonely and the only friends you thought were true / All have turned away from you / And you don't know what to do / Then you find one who believes in you and opens up the gates of gladness."

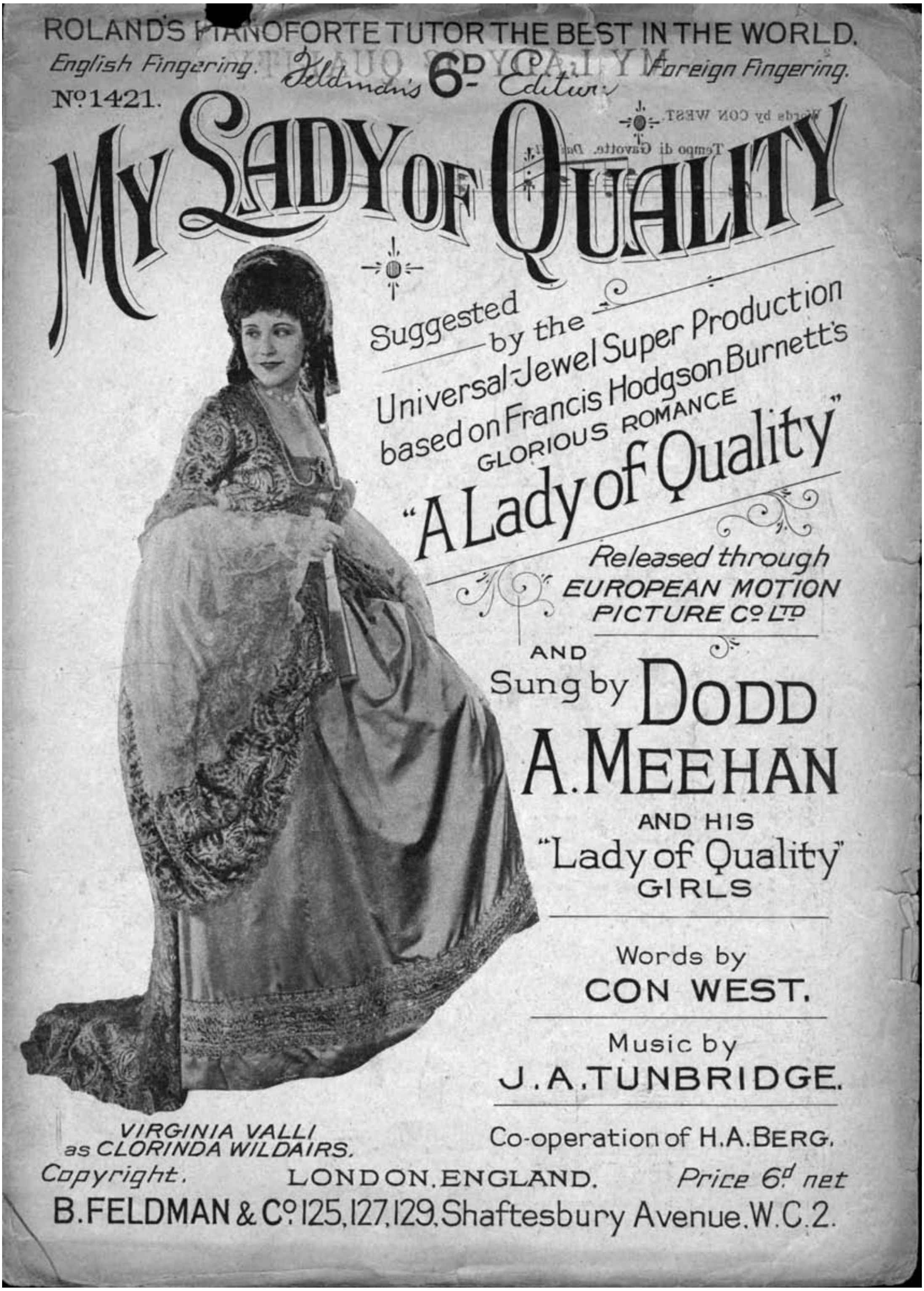
Nina Vanna

Russian-born Nina Vanna (1902–?) appeared in twenty British and German films in the 1920s, including starring roles in 1923 as Lucrezia in *Lucrezia Borgia*, Jane in *Lady Jane Grey* and Lady Teazle in *The School for Scandal.* Her German films included *Café Elektric* (1927).

Why Girls Go Wrong, a 1927 German film (original title: *Männer vor der Ehe)* distributed in the United States by Road Show Pictures, with song "That's Why Girls Go Wrong" by Irving Bibo and Charles Weinberg. The sheet music (New York: Bibo, Bloedon and Lang) pictures Vanna and a drawing of a topless woman with long curls.

Victor Varconi

Hungarian actor Victor Varconi (1891–1976) began his film career in Hungary and Austria and



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MY LADY OF QUALITY

Suggested by the Universal-Jewel Super Production based on Francis Hodgson Burnett's GLORIOUS ROMANCE

"A Lady of Quality"

Released through EUROPEAN MOTION PICTURE Co. LTD

AND

Sung by DODD A. MEEHAN AND HIS "Lady of Quality" GIRLS

Words by CON WEST.

Music by J. A. TUNBRIDGE.

Co-operation of H. A. BERG.

VIRGINIA VALLI as CLORINDA WILDAIRS.

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Virginia Valli: sheet music for *A Lady of Quality*

moved to Hollywood in 1924. Cecil B. DeMille cast him in leading roles opposite top female stars, starting with *Triumph* (1924). He was especially liked as the much deceived husband of Roxie Hart in *Chicago* (1927) and as Lord Nelson in *The Divine Lady*.

The Divine Lady, a 1929 First National film, is accompanied by two songs. Varconi portrays Lord Nelson in a film revolving around his affair with Lady Hamilton (Corinne Griffith). The sheet music (New York: Witmark/London: Feldman) for "Lady Divine," by Richard Kountz (words) and Nathaniel Shilkret (music), pictures Varconi and Griffith. The song says, "Lady Divine, I knew thee / Long ere we met it seems). The sheet music (London: Hawkes) for "Pearl of Mine," by Percy Fletcher, again pictures Varconi and Griffith. The film is based on E. Barrington's novel *The Divine Lady: A Romance of Nelson and Emma Hamilton*. This was Varconi's last silent film.

Conrad Veidt

Conrad Veidt (1893–1943), who played some of the most memorable figures in German silent cinema, from *The Cabinet of Dr. Caligari* through *Waxwork*s, and starred in three American silent films in 1927: *The Man Who Laughs, A Man's Past* and *The Beloved Rogue*. He was an outspoken anti–Nazi who left Germany in 1933 when Hitler came to power so it is ironic that his most famous film role is that of the villainous Nazi Major Strasser in *Casablanca*.

The Man Who Laughs, a 1928 Universal film directed by Paul Leni, with song "When Love Comes Stealing" by Walter Hirsch, Lew Pollack and Erno Rapee. Veidt gave one of his best performances in this film playing a clown with a horrific fixed grin, in love with blind Mary Philbin. There is no dialogue but the film has a music soundtrack.

Lupe Velez

Lupe Velez (1908–1944), born in Mexico as María Guadalupe Vélez de Villalobos, usually played hot-blooded Latinas. She starred opposite Douglas Fairbanks in *The Gaucho* in 1928 and Gary Cooper in *Wolf Song* (1929), but is best known for the *Mexican Spitfire* series she made in the 1940s. She recorded the songs of *Wolf Song* and *Lady of the Pavements*.

"Close Your Pretty Eyes, Close Your Pretty Lips, Give Your Little Baby Lots of Lovin'" is a 1928 song by Dolly Morse (words) and Joe Burke (music). The sheet music (New York: Leo Feist) pictures Velez looking quite ready to be loved and says the song was "introduced by Lupe Velez in her sensational personal appearances."

Wolf Song, a 1929 Paramount film, is accompanied by three songs. Velez plays a California aristocrat who elopes with Kentucky trapper Gary Cooper. The songs, with sheet music picturing the pair, are "Dolly Dean" by Arthur Lamb and A. Teres (words and music), "Mi Amado" by Sam Lewis and Joe Young (words) and Harry Warren (music), and "Yo Te Amo Means I Love You" by Alfred Bryan (words) and Richard Whiting (music). The film is silent (no dialogue) but it has a music score and singing sequences.

Lady of the Pavements/Lady of the Night, a 1929 D. W. Griffith film, with song "Where Is the Song of Songs for Me?" by Irving Berlin. Velez plays a cabaret singer who pretends to be a sophisticated, cultured lady and marries a count in a complicated revenge plot. The American sheet music shows her playing a harp while the British song sheet (with film titled *Lady of the Night*) shows her with a fan. This was Griffith's last silent film.

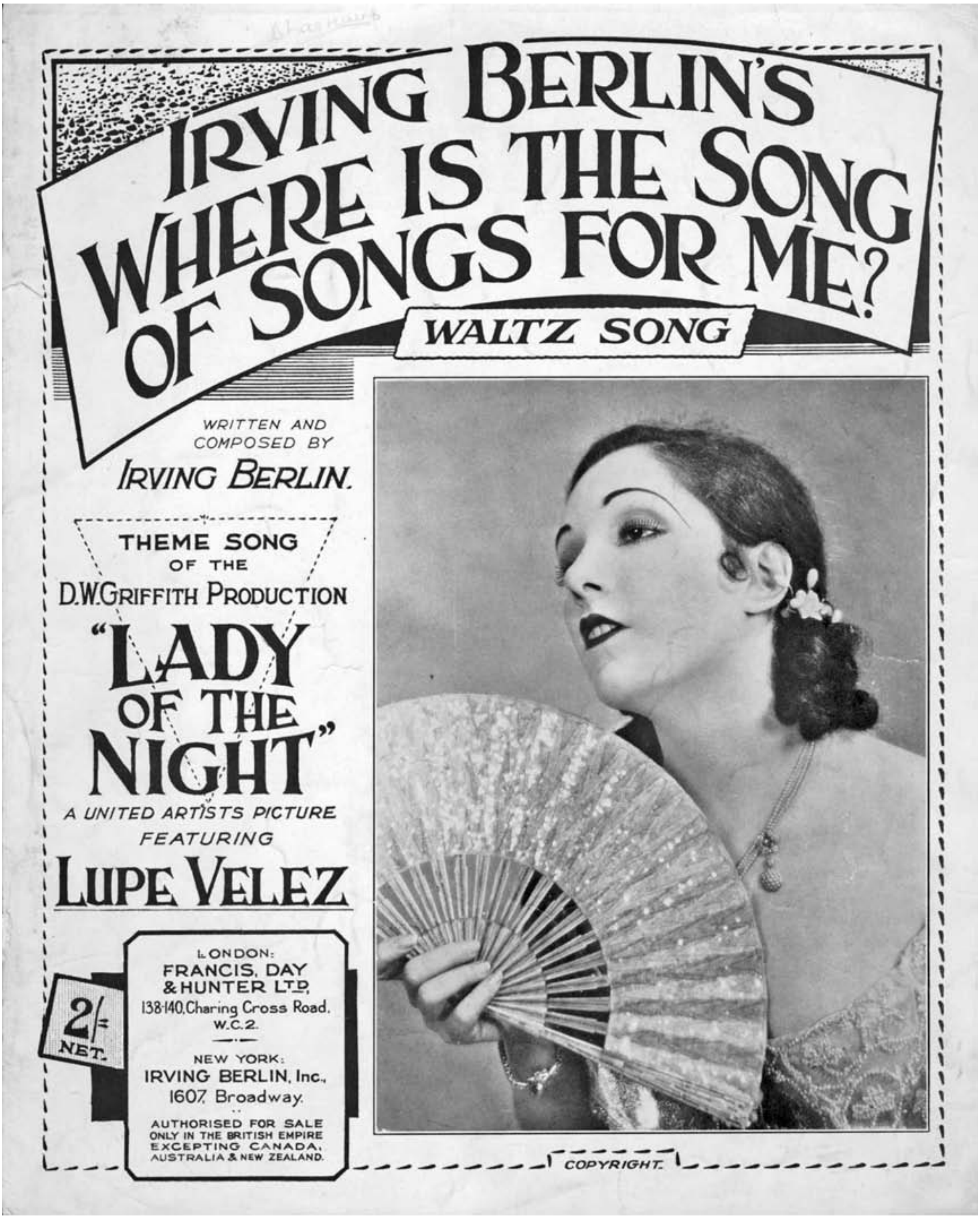
Henry Victor

British actor Henry Victor (1892–1945) began his film career in England in 1914 and made over forty silent films, including versions of *She, The Picture of Dorian Gray* and *The Colleen Bawn*. His finest movie, Marcel L'Herbier's *L'Argent*, was made in France in 1928. With the arrival of sound, he began to make movies in America as well.

Guns of Loos, a 1928 Stoll film, with song "If You'd But Say You Care" by Arthur Crocker and Harry Major. Victor plays a blind war hero loved by Madeleine Carroll in this highly patriotic picture. The British suffered heavy losses as the Battle of Loos, which featured poison gas. The sheet music (London: Keith Prowse) pictures Victor with Carroll.

Florence Vidor

Florence Vidor (1895–1977) came to Hollywood from New York with husband King Vidor, and made films with Vitagraph, Fox and Lasky. She achieved major fame under her husband's direction in films like *Dusk to Dawn* (1922) and *Alice Adams* (1923), and went on to star in Ernst


IRVING BERLIN'S
WHERE IS THE SONG OF SONGS FOR ME?
WALTZ SONG
WRITTEN AND COMPOSED BY
IRVING BERLIN.
THEME SONG OF THE
D.W.GRIFFITH PRODUCTION
"LADY OF THE NIGHT"
A UNITED ARTISTS PICTURE
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Lupe Velez: sheet music for *Lady of the Night*

Lubitsch's *The Marriage Circle* (1924) and *The Patriot* (1928).

Lying Lips, a 1921 Thomas Ince film, with song "Lying Lips" by King Vidor and Vern Elliott. Vidor plays an English aristocrat in love with a rancher but determined to marry a rich man. The sheet music (Los Angeles: Wallis) pictures Vidor looking glamorous. John Griffith Wray directed.

Skin Deep, a 1922 Thomas Ince film, with song "My Buddy" by Walter Donaldson (music) and Gus Kahn (words). Vidor is a nurse in love with criminal Milton Sills after plastic surgery improves his looks and morality. The sheet music (New York: Remick) pictures Vidor holding hands with Sills.

Main Street, a 1923 Warner Bros. film, with song "There's a Main Street in Every Town but There's Only One Broadway" by Louis Marangella and Eddie Bonna. Vidor plays a city woman who moves to Gopher Prairie after she marries doctor Monte Blue, finds small-town life stifling and tries to improve it. The sheet music (New York: Cameo Music) says the song was "adapted to Warner Bros. screen classic *Main Street* by Sinclair Lewis."

"The Land of Broken Dreams" is a 1923 song by Scott, Parker and Wilson. The sheet music (New York: Remick) features a color photo "posed by Florence Vidor, reproduced by permission Thos. H. Ince Studios." The song is about a rejected lover "waiting in the land of broken dreams."

Johnie Walker

Johnie Walker (1894–1949) appeared in more than eighty films in the silent era, including two in which he plays the son of Mary Carr. He starred opposite Colleen Moore in Irving Cummings's *Broken Hearts of Broadway* (1923) and Eleanor Boardman in King Vidor's *Wine of Youth* (1924), and was Lt. Stephen Decatur in James Cruze's *Old Ironsides* (1926).

Over the Hill to the Poorhouse, a 1920 Fox film, with song "Over the Hill" by Lou Klein (words) and Edgar Allen and Maurie Rubens (music). Walker plays the good son of Mary Carr who has to seek refuge in the poorhouse when money he sends her is stolen by evil son Noel Tearle. The sheet music (New York: Shapiro, Bernstein) features a drawing of Carr looking motherly towards Walker. The song laments the sending of old folks to the poorhouse.

The Spirit of the U.S.A., a 1924 Emory Johnson/FBO film, with the song "That Wonderful Mother of Mine" by Clyde Hager (words) and Walter Goodwin (music). Walker plays the good, patriotic son of Mary Carr. The sheet music (New York: Witmark) pictures Walker with Carr.

Lillian Walker

Lillian Walker (1887–1975) made over 150 films for Vitagraph in the early silent era, including *The Guttersnipe* (1915) and *The Kid* (1916). She formed her own company in the late 1910s and starred in *The Embarrassment of Riches* (1918) and *The Love Hunger* (1919).

Album of Photo-Play Music, Vol. II is a 1914 album of music for silent films, featuring a large color photo of "Lillian Walker of the Vitagraph players" on its cover. Walker starred in twenty-seven films for Vitagraph in 1914.

Blanche Walsh

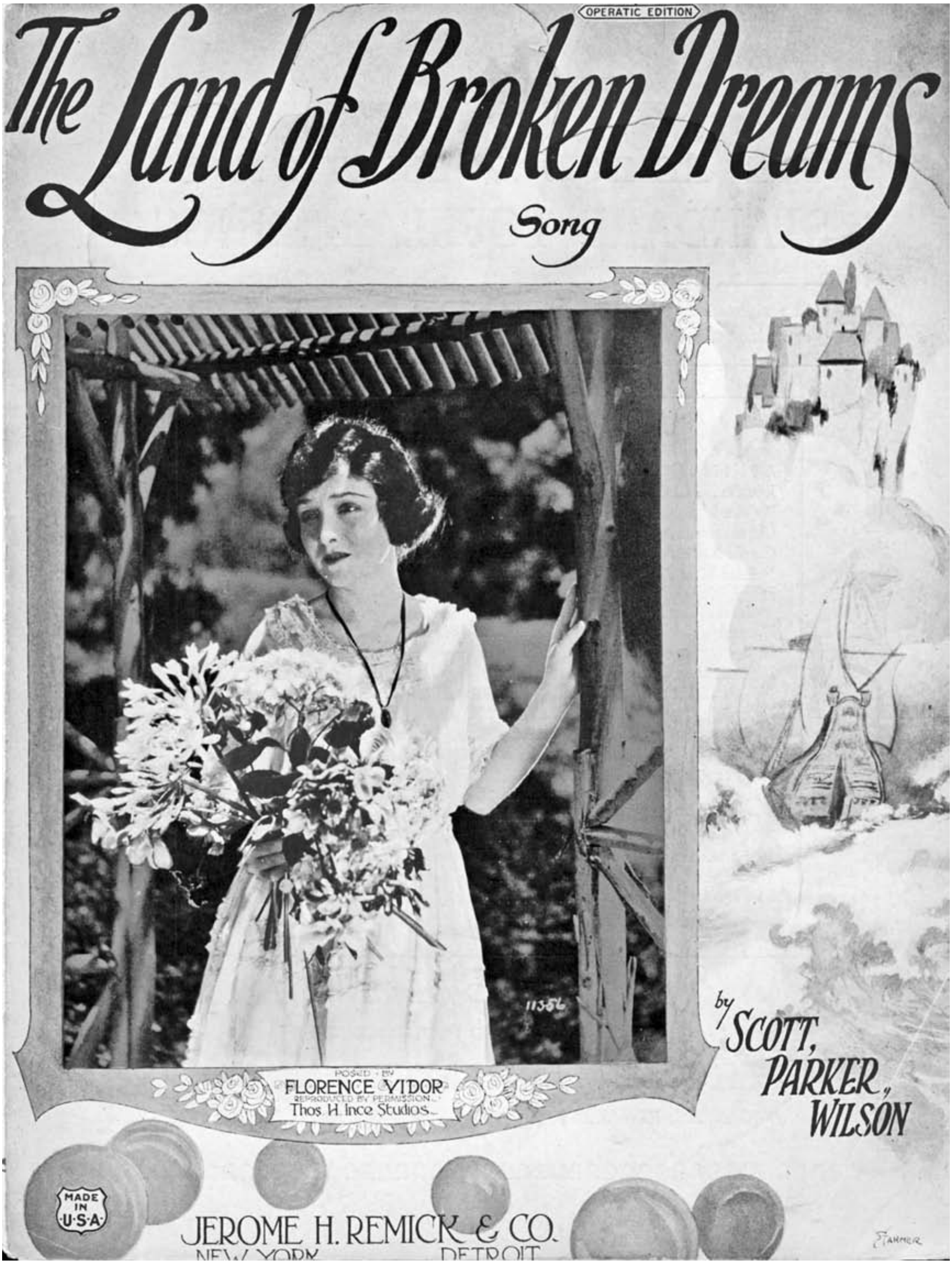
Blanche Walsh (1873–1915) was primarily a stage star but she made a film of one of her biggest Broadway successes. She had been acclaimed for her role as Katusha in the 1903 stage version of Tolstoy's *Resurrection* and she reprised it in a 1912 feature film.

"Oh! Oh! The Picture Show" is a 1913 promotional song by Wilhelm Cohn which spotlights the first feature films and their stars. The sheet music shows the Melbourne Theater, "Seattle's Photo-Play House Beautiful, home of the glass curtain," where it says you can see productions like *Resurrection* with Blanche Walsh.

Henry B. Walthall

Henry B. Walthall (1878–1936) became famous playing the Little Colonel in *The Birth of a Nation* (1916), though he had been working in D. W. Griffith's Biograph films since 1908. He played Holofernes in *Judith of Bethulia* and got beheaded by Blanche Sweet. His other 350 silent films include *The Scarlet Letter* (1926) and *Wings* (1927).

"The Moving Picture Hero of My Heart" is a 1916 song by Roger Lewis (words) and Ernie Erdman (music) praising Walthall and other movie heroes. The sheet music (Chicago: Forster) features a photo of Walthall and the song says, "Mamie Riley lived in Maine, motion pictures on


OPERATIC EDITION
The Land of Broken Dreams
Song
11356
Posed by
FLORENCE VIDOR
Reproduced by permission
Thos. H. Ince Studios
by SCOTT, PARKER, WILSON
MADE IN U·S·A
JEROME H. REMICK & CO.
NEW YORK DETROIT

Florence Vidor: sheet music for "The Land of Broken Dreams"

the brain, every evening she would go in to see a picture show." When she meets a man she likes, she says he looks like Henry Walthall.

The False Faces, a 1919 film, with song "False Faces" by Edgar Leslie (words) and Pete Wendling (music). Walthall is "The Lone Wolf," a former thief involved in World War I espionage fighting villainous German Lon Chaney, with help from secret agent Mary Anderson. The sheet music (New York: Waterson, Berlin and Snyder) pictures Walthall with Anderson and says the song was "inspired by the Paramount-Artcraft special picture."

Gladys Walton

Gladys Walton (1896–1992) made over thirty silent films, mostly for Universal, beginning in 1920 with *La La Lucille* and *Pink Tights*. King Baggot directed her in six movies, including *The Lavender Bath Lady* (1922) and *Love Letters* (1923).

Second Hand Rose, a 1922 Universal film, with song "Second Hand Rose" by Grant Clarke (words) and James Hanley (music). Walton plays Rose, the adopted daughter of a Jewish pawnshop owner. She agrees to become the "second hand" wife of a man she doesn't love in order to help her brother. The sheet music (New York: Shapiro Bernstein) says the film was suggested by the song, made famous by Fanny Brice, and features a portrait of Walton.

Fannie Ward

Fannie Ward (1871–1952), a beautiful stage actress who did not start making movies until she was nearly fifty, is mostly remembered as the desperate woman branded by Sessue Hayakawa in Cecil B. DeMille's classic *The Cheat* (1916). Her other films were usually melodramas of the same type, like *A Gutter Magdalene* (1916), and she normally played women much younger than herself. She retired in 1920.

"My Wish for You a Valley of Roses" is a 1920 song by Edna Babcock and Leo Friedman. The sheet music (Chicago: Riviera Music) says the song is "dedicated to the famous screen star Fannie Ward," and it features her photo. The song says, "My fondest wish for you, dear heart / As on life's tide you drift along / May it be through a valley fair / With naught but laughter everywhere."

"When Cupid Steps Between Us" is a 1920 song by Arnold Edelheit (words) and Leo Friedman (music). The sheet music (Chicago: Riviera Music) says the song is "dedicated to the famous screen star Fannie Ward."

H. B. Warner

H. B. Warner (1875–1958) made his acting debut on stage in England at the end of nineteenth century and then went to Broadway. He began making films in 1914 and acted in over a hundred before retiring. His finest roles in the silent era came in 1927 playing Christ in Cecil B. DeMille's *The King of Kings* and Sorrell in Herbert Brenon's *Sorrell and Son*.

Sorrell and Son, a 1927 Feature Productions/UA film, with song "My Best Pal" by Gordon Allan. Warner plays a World War I veteran whose poverty causes his pleasure-seeking wife (Anna Q. Nilsson) to abandon him. He raises their son alone. The sheet music (London: Allan) pictures Warner with his son.

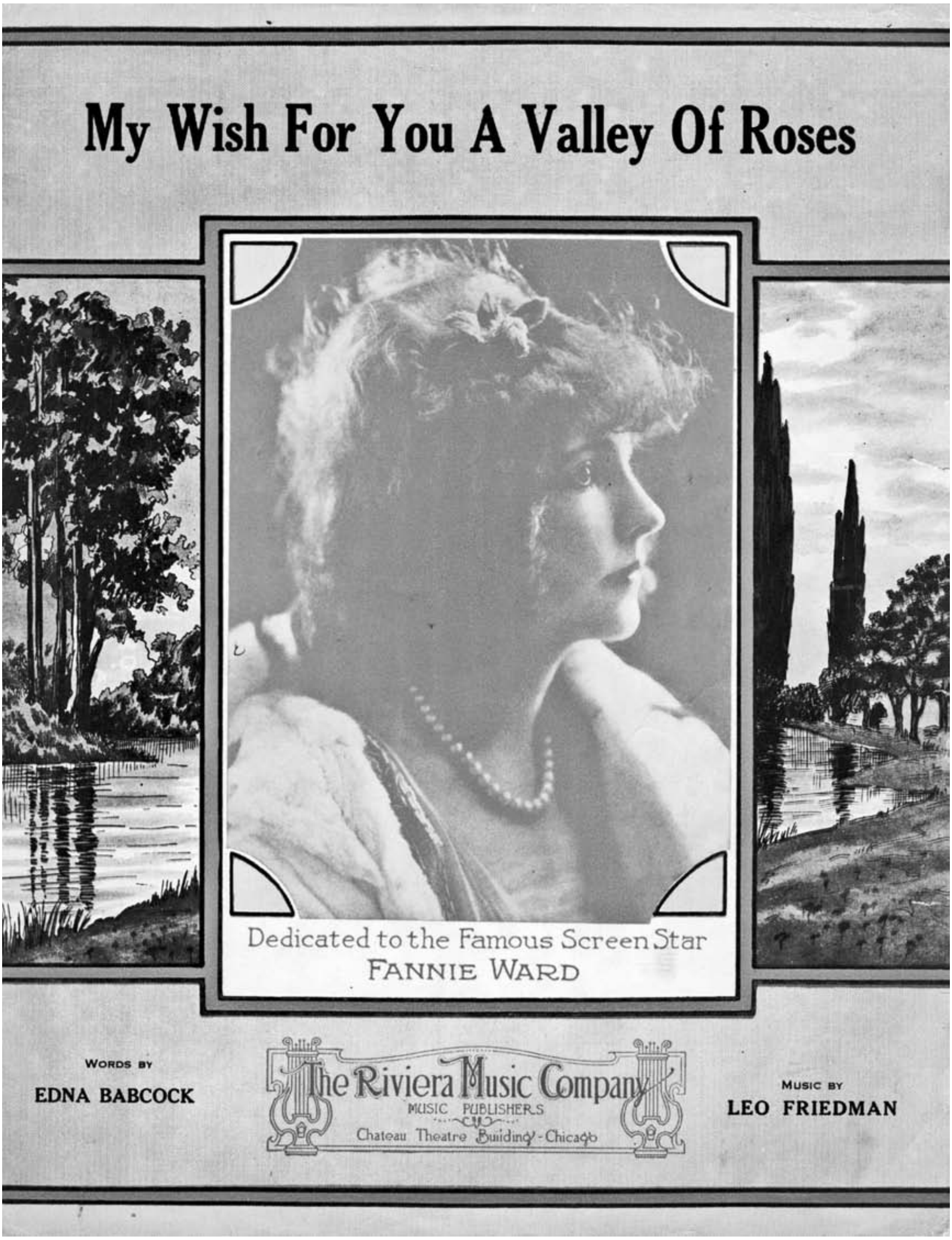
Robert Warwick

Robert Warwick (1878–1964) made over thirty silent movies and another hundred after the coming of sound. Most of his silent movies were action pictures and westerns, but he played Valentine in Maurice Tourneur's *Alias Jimmy Valentine* (1915) and a tenor who loses his voice and becomes a silent star in *The Stolen Voice* (1915).

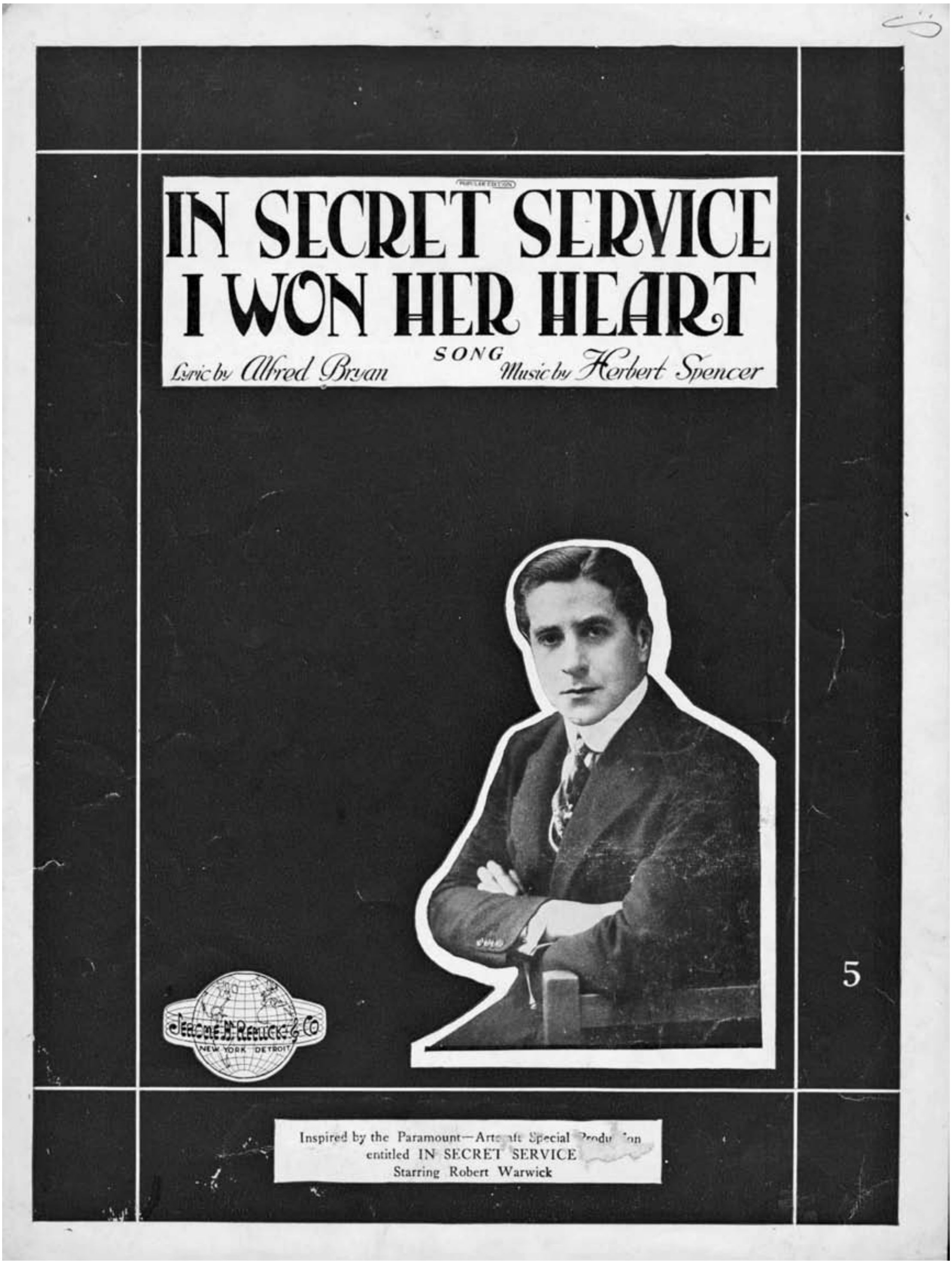
Secret Service, a 1919 Paramount-Artcraft film, with song "In Secret Service I Won Her Heart" by Alfred Bryan (words) and Herbert Spencer (music). Warwick plays a Union officer who disguises himself as a Confederate and becomes a spy in Richmond. The front cover of the sheet music (New York: Remick) has a portrait of Warwick and says the song was inspired by the film. The back cover pictures him in Civil War uniform and describes the plot of the film. The song is about a man falling in love who has told "love secrets in secret service."

Told in the Hills, a 1919 Paramount-Artcraft film, with song "Told in the Hills" by Bernie Grossman (words) and Billy Frisch (music). Warwick is a Montana prospector in love with Ann Little. She helps him escape after he is unjustly imprisoned. The sheet music (New York: Stern) pictures Warwick and Little with wigwams in the background.

In Mizzoura, a 1919 Famous Players–Lasky/Paramount-Artcraft film, with song "In Miz-


My Wish For You A Valley Of Roses
Dedicated to the Famous Screen Star
FANNIE WARD
WORDS BY
EDNA BABCOCK
The Riviera Music Company
MUSIC PUBLISHERS
Chateau Theatre Building - Chicago
MUSIC BY
LEO FRIEDMAN

Fannie Ward: sheet music for "My Wish for You a Valley of Roses"


POPULAR EDITION
IN SECRET SERVICE I WON HER HEART
SONG
Lyric by Alfred Bryan
Music by Herbert Spencer
Jerome H. Remick & Co.
NEW YORK DETROIT
5
Inspired by the Paramount—Artcraft Special Production
entitled IN SECRET SERVICE
Starring Robert Warwick

Robert Warwick: sheet music for *Secret Service*

zoura" by Carey Morgan, Abel Green and Lew Porter. Warwick is a small-town sheriff whose love for a woman is complicated by a train robbery. The sheet music pictures Warwick and says the song is based on the film. The song is about wanting to be back in "Mizzoura," the state most of us call Missouri.

Bryant Washburn

Bryant Washburn (1889–1963), who began his movie career with Essanay in 1911, made more than a hundred silent films, including *One Wonderful Night* (1914), *Ghost of the Rancho* (1918), *The Woman Conquers* (1922), *The Wizard of Oz* (1925) and *The King of Kings* (1927).

The Gypsy Trail, a 1918 film, with song "The Gypsy Trail" by Rudyard Kipling (words) and Tod B. Galloway (music). Washburn plays the sweetheart of Wanda Hawley, a romantic who has to be abducted romantically before she will fall in love. The sheet music (Philadelphia: Theodore Presser) for the song is featured in the film: Hawley's face materializes on the song sheet held by Bryant.

Grace Washburn

Grace Washburn was very beautiful but she seems to have made only one film, the 1915 Selznick picture *When It Strikes Home*, and its sheet music has an intriguing dedication (below). She was in three Broadway musicals.

When It Strikes Homes, a 1915 Charles K. Harris/World film, with song "When It Strikes Home" by Chas. K. Harris. Washburn plays an actress who marries a millionaire and abandons their baby when he leaves her. The sheet music (New York: Chas. H. Harris) features a glamorous photo of Washburn and says the song is "dedicated to my dear friend Mr. Lewis J. Selznick, Vice President and General Manager of the World Film Corporation." The film has a prologue by songwriter Harris who wrote and produced it. The song says the deaths of those fighting overseas really strike home when it is one of your loved ones who is killed.

Wembley Exhibition

The British film company Pathé made a large number of documentaries in the 1920s that were basically extended news films about events like the Wembley Exhibition, cricket matches, boxing matches, etc. They were primarily reportage but they were quite popular.

The Wembley Exhibition, a 1924 Pathé documentary, with song "Sons of Empire" by H. A. Wallis (words) and Landon Williams (music). The British sheet music (London: Feldman) features a scene from the film showing Wembley and the Exhibition.

Niles Welch

Niles Welch (1888–1976) made over fifty silent films and another fifty after the coming of sound. He played opposite some notable female stars in the silent era, including Marguerite Clark in *Miss George Washington* (1916), Elaine Hammerstein in *Reckless Youth* (1922), and Clara Kimball Young *in Lying Wives* (1925).

Stepping Out, a 1919 Ince/Paramount film, with song "Stepping Out" by Edward Grossman. Welch plays a husband who takes wife Enid Bennett for granted. When she sees him out with another woman she starts "stepping out" herself. They separate for a time but eventually get back together. The sheet music (New York: Remick) pictures them.

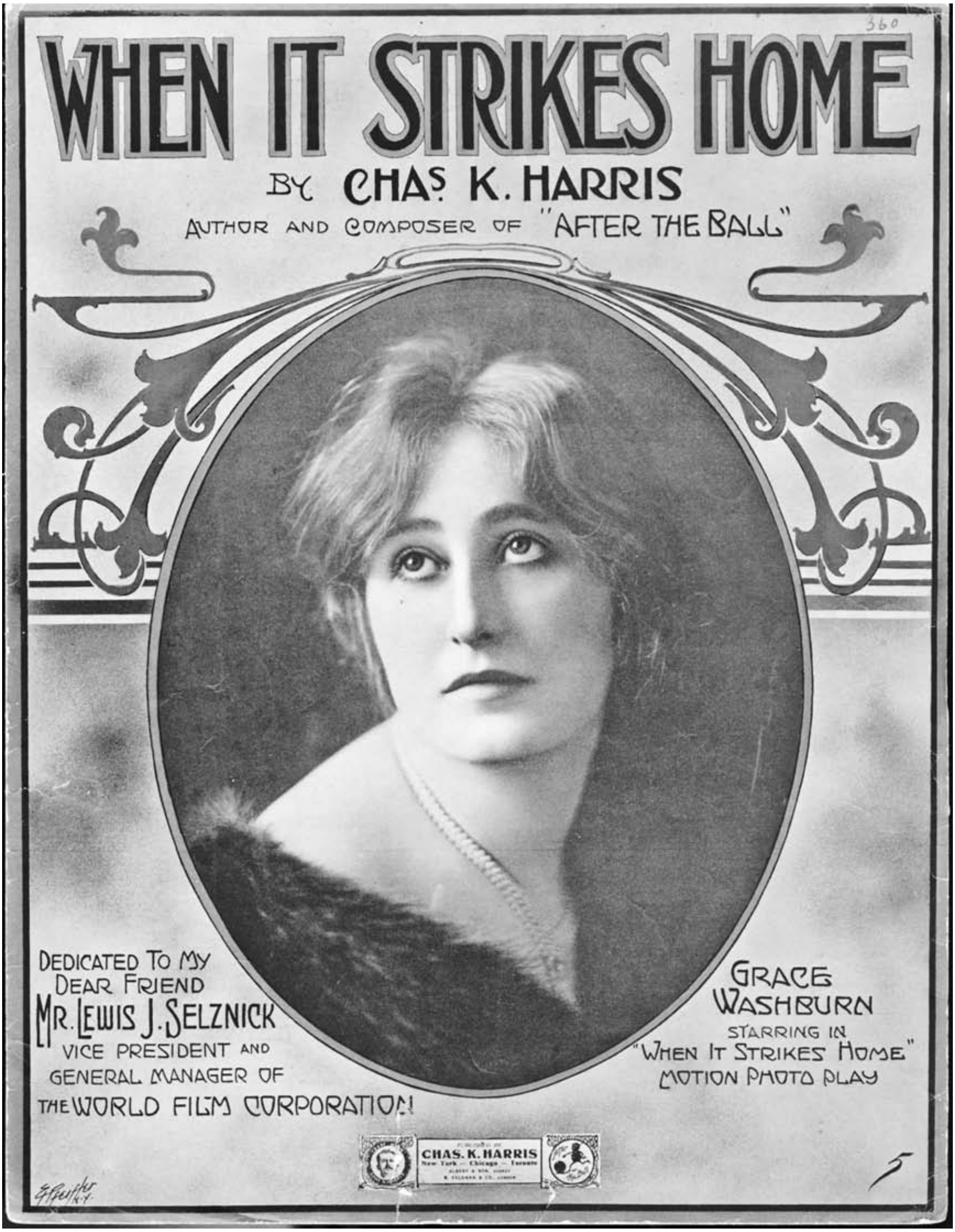
M. A. Wetherell

British actor/director Marmaduke Arundell Wetherell (1886–1939) directed and starred in several silent features, including *Livingstone* (1925) and *Robinson Crusoe* (1927). He is best known, however, for filming a "documentary" that allegedly pictured the Loch Ness monster.

The Somme, a 1927 New Era documentary by Wetherell, with song "For Country, Life and Liberty" by Arthur Klein. The sheet music (Keith Prowse) features a scene from the film which tells the story of the Battle of the Somme.

Alice White

Alice White (1904–1983) began her movie career at the end of the silent era in *The Sea Tiger* (1927), with Milton Sills, and *Gentlemen Prefer Blondes* (1928), in the role of Dorothy. She portrayed J. P. McEvoy's delightful Dixie Dugan in *Show Girl* (1928) and *Show Girl in Hollywood* (1930)


360
WHEN IT STRIKES HOME
BY CHAS. K. HARRIS
AUTHOR AND COMPOSER OF "AFTER THE BALL"
DEDICATED TO MY DEAR FRIEND MR. LEWIS J. SELZNICK VICE PRESIDENT AND GENERAL MANAGER OF THE WORLD FILM CORPORATION
GRACE WASHBURN STARRING IN "WHEN IT STRIKES HOME" MOTION PHOTO PLAY
CHAS. K. HARRIS
New York — Chicago — Toronto
5

Grace Washburn: sheet music for *When It Strikes Home*

Show Girl, a 1928 First National film, is accompanied by two songs: "She's One Sweet Show Girl," by Ted Ward and Edward Grossman, and "Buy, Buy for Baby (or Baby Will Bye Bye You)," by Irving Caesar (words) and Joseph Meyer (music). White plays Dixie Dugan, a Broadway cutie whose amorous adventures originated in a tongue-in-cheek novel by J. P. McEvoy. The song sheets (New York: Famous) feature photos of White looking glamorous. The film is silent but has a music track.

Pearl White

Pearl White (1889–1938) was the Queen of the Silent Serial, the reckless cliff-hanger who always triumphed over adversity and assorted villains. And she did her own stunts. The popularity of her 1914 serial *The Perils of Pauline* launched the vogue for serials and the popularity of its theme song launched the vogue for serial songs. Although she acted in more than 200 films, she is remembered almost wholly for her serials.

The Perils of Pauline, the 1914 Pathé serial, is accompanied by four songs. The famous one is "Poor Pauline" by Charles McCarron (words) and Raymond Walker (music). The sheet music (New York: Broadway Music) features a painting of "Miss Pearl White, star of the famous serial photoplay *The Perils of Pauline*." This was the most popular song associated with a silent serial; it was recorded in 1915 by Arthur Fields and revived in 1947 for the film *The Perils of Pauline* in which Betty Hutton plays White. The chorus of the song, like the serial chapters, ends with the heroine in danger: "Zip goes the film. Goodnight! Poor Pauline." The popularity of the film resulted in three other Pauline songs: Clarence M. Jones's "Pauline Waltz" with sheet music (Chicago: Frank K. Root) featuring a portrait of White clutching a flower in her mouth, and Angelo Baccari's "The Perils of Pauline" and "My Fair Pauline," the latter a song dedicated to movie patrons.

The Exploits of Elaine, a 1914 Pathé serial, is accompanied by three songs. The sheet music (New York: Leo Feist and London: Frank Howard) for "Elaine, My Moving Picture Queen," by Howard Wesley (words) and Charles Elbert (music), features White's portrait and says the song is dedicated to her and "written to be played with the great serial film." The lyrics are about a moviegoer who has fallen in love with a "phantom queen" seen on screen. The sheet music (Arnold, PA: Rowe Music) for "Elaine," a hesitation waltz by William A. Rowe, is also dedicated to White and features her portrait. The sheet music (New York: Waterson, Berlin and Snyder) for "The Clutching Hand," by Coleman Goetz (words) and Jean Schwartz (music), says it was suggested by the serial and features White's photo. This song is concerned with the mysterious murderer of Elaine's father.

"They're All Going into the Movies" is a 1915 song by Thomas Allen. The sheet music (Boston: Daly Music) has a signed photo of White and says that this is her official song, the "reel" hit of the country. The song says that a few years ago there was no such entertainment as the movies but now the best people go to experience the thrills and chills of moving pictures. "The great William Shakespeare wrote many a play / But now very seldom they're seen / For maybe you've guessed they have more interest / In the perils of Pretty Pauline."

The Iron Claw, a 1916 Pathé serial, with song "Iron Claw Dance" by Benjamin Richmond. White is abducted as a child and raised as a criminal by Iron Claw, an arch criminal who uses her to get revenge on her father. The sheet music (New York: Howley) pictures White in the film.

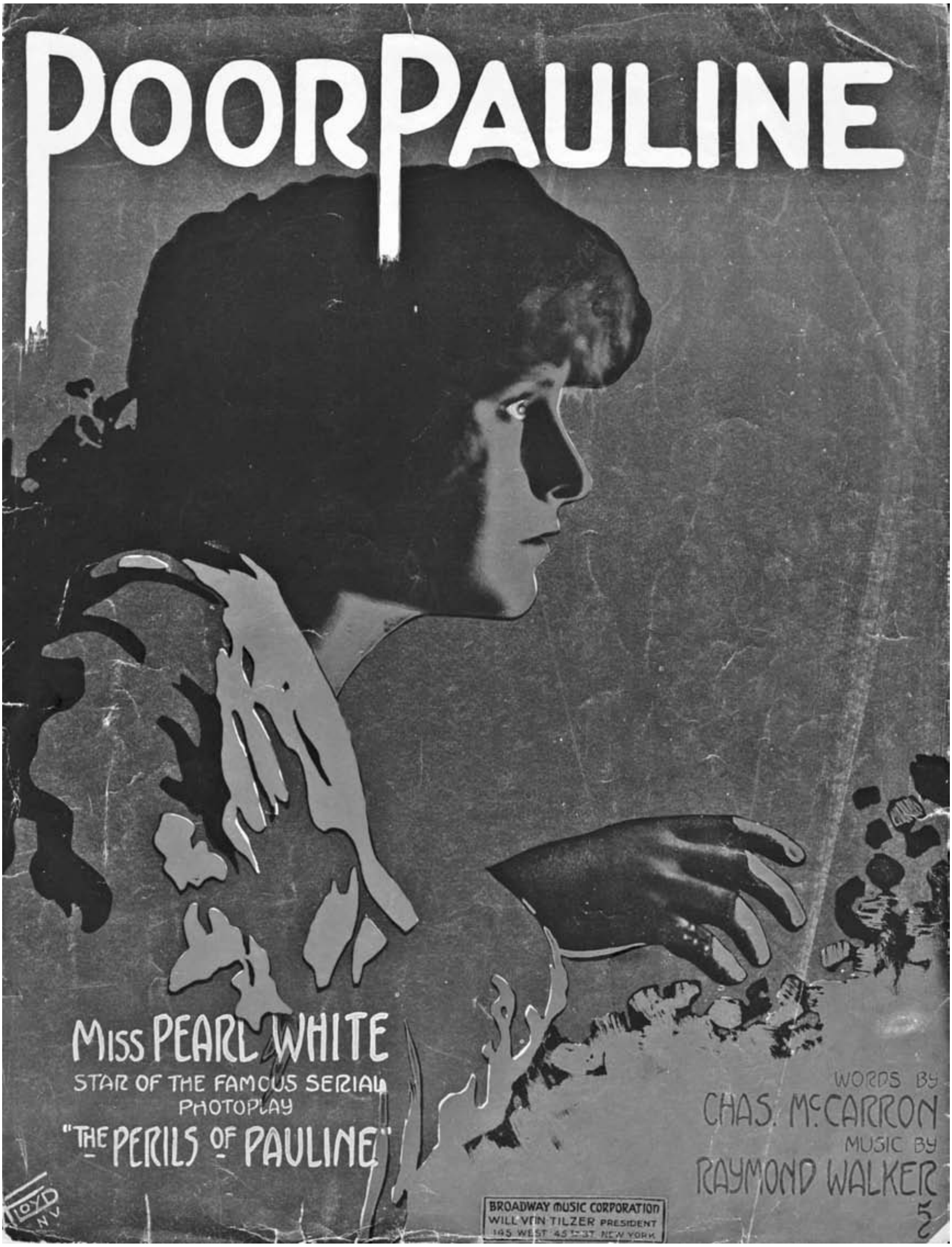
Pearl of the Army, a 1916 Pathé serial, with song "Pearl of the Army" by Harry Carlton. White is a patriot fighting to retrieve secret plans for the defense of the Panama Canal. The sheet music (London: Pathé) pictures her in Army uniform standing in front of the U.S. flag and blowing a bugle.

The Fatal Ring, a 1917 Pathé serial, with song "The Fatal Ring" by Charles McCarron and Arthur J. Jackson (words) and James Hanley (music). White owns a mysterious ring with a violet diamond which is desperately wanted by followers of the Violet God. The sheet music (New York: Shapiro, Bernstein) has a photo in a large ring of "Pearl White, star of the Pathé aerial photoplay *The Fatal Ring*."

Earle Williams

Earle Williams (1880–1927), who made over 160 silent films, was a Vitagraph mainstay for many years, starring with Anita Stewart in the serial *The Goddess* (1915) and features *The Sins of the Mothers* (1915) *My Lady's Slipper* (1916), *From Headquarters* (1919) and *Two Women* (1919).

"Because You Believe in Me" is a 1918 song by


POOR PAULINE
MISS PEARL WHITE
STAR OF THE FAMOUS SERIAL PHOTOPLAY
"THE PERILS OF PAULINE"
WORDS BY
CHAS. McCARRON
MUSIC BY
RAYMOND WALKER
BROADWAY MUSIC CORPORATION
WILL VON TILZER PRESIDENT
145 WEST 45TH ST. NEW YORK
FLOYD N.Y.
5

Pearl White: sheet music for *The Perils of Pauline*

J. Keirn Brennan (words) and Ernest R. Ball (music). The sheet music (New York: Witmark) has a color photo of "Anita Stewart and Earle Williams, Vitagraph stars." The song says, "You came like a sunbeam that follows the rain / And the mist of the years seemed to part / The touch of your hand came to banish the pain ... / Because you believe in me."

Kathlyn Williams

Kathlyn Williams (1888–1960), the major female star of the Selig studio in the 1910s, was famous for her ability to work with the wild animals the studio favored. She starred in the first genuine American cliffhanger serial, *The Adventures of Kathlyn* (1914), and the first version of *The Spoilers* (1914). Her career continued into the 1920s, but her Selig films were her best.

The Adventures of Kathlyn, the 1914 Selig film serial, is accompanied by two songs. The sheet music (New York: Leo Feist) for "Kathlyn," by Lee Orean Smith, says the waltz was "published as the musical accompaniment to the famous motion picture play by Harold MacGrath, *The Adventures of Kathlyn* by the Selig Polyscope," and it is "dedicated to Miss Kathlyn Williams" whose portrait is featured. The sheet music for "Kathlyn," by Casper Nathan (words) and Erwin. R. Schmidt (music), features a drawing of Williams. The lyrics of the song describe a fictional kingdom in India. Williams plays an American woman who inherits a throne in India and the troublesome adventures with nasty villains and wild animals that go with it.

Lewis Willoughby

British actor Lewis Willoughby (1876–1968) began his English film career in 1913 with *The Boatswain's Daughter* and his American film career in 1918 with *The Treasure of the Sea*. His other movies include *Bluff* (1921) and the infamous *Trapped by Mormons* (1922).

Shifting Sands, a 1922 Granville film, with song "Shifting Sands" by Victor Dale and Wyn Ewart. In the film, Willoughby's wife deserts him but he finds consolation with Peggy Hyland. The American sheet music (New York: Song Success) pictures Willoughby with Hyland.

Lois Wilson

Lois Wilson (1895–1988), who played Queen Marie to Rudolph Valentino's *Monsieur Beaucaire* (1924), made over a hundred silent films and went on to become a TV personality. Her other notable silent movies include James Cruze's *The Covered Wagon* and *Ruggles of Red Gap*, and William DeMille's *Miss Lulu Bett*.

The Covered Wagon, a 1923 Paramount film, was accompanied by several songs. Wilson plays Molly Wingate, the daughter of one of the wagonmasters, and the narrative revolves around her relationship with another wagonmaster, J. Warren Kerrigan. The sheet music for "Oh! Susanna" by Stephen Foster shows Wilson seated in a wagon with Johnny Fox and Ernest Torrence. See Cruze entry for details about the other songs.

Claire Windsor

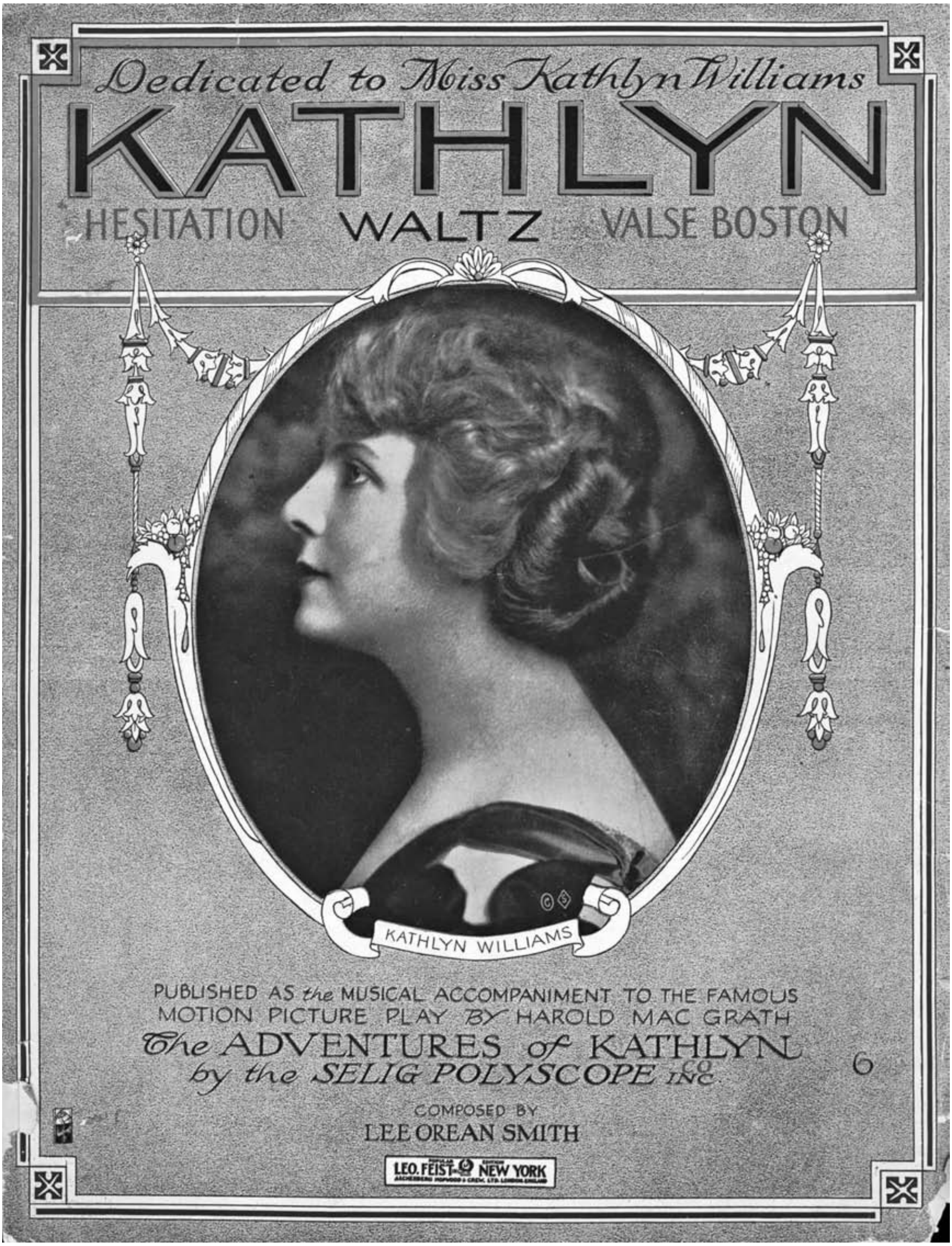
Beautiful blonde Claire Windsor (1892–1972) is not much remembered today but she made over fifty features in the 1920s, including Lois Weber's *The Blot* (1921) and Clarence Brown's *The Acquittal* (1923).

The Little Church Around the Corner, a 1920 Warner Bros. film, with song "The Little Church Around the Corner" by Arnheim, Freed and Lyman. Windsor plays the daughter of a mine owner (Hobart Bosworth) trapped in a mine after an explosion. He is rescued by the minister (Kenneth Harlan) of the little church around the corner. The sheet music (New York: Chas. H. Harris) says the song was "suggested by Warner Bros. classic of the screen."

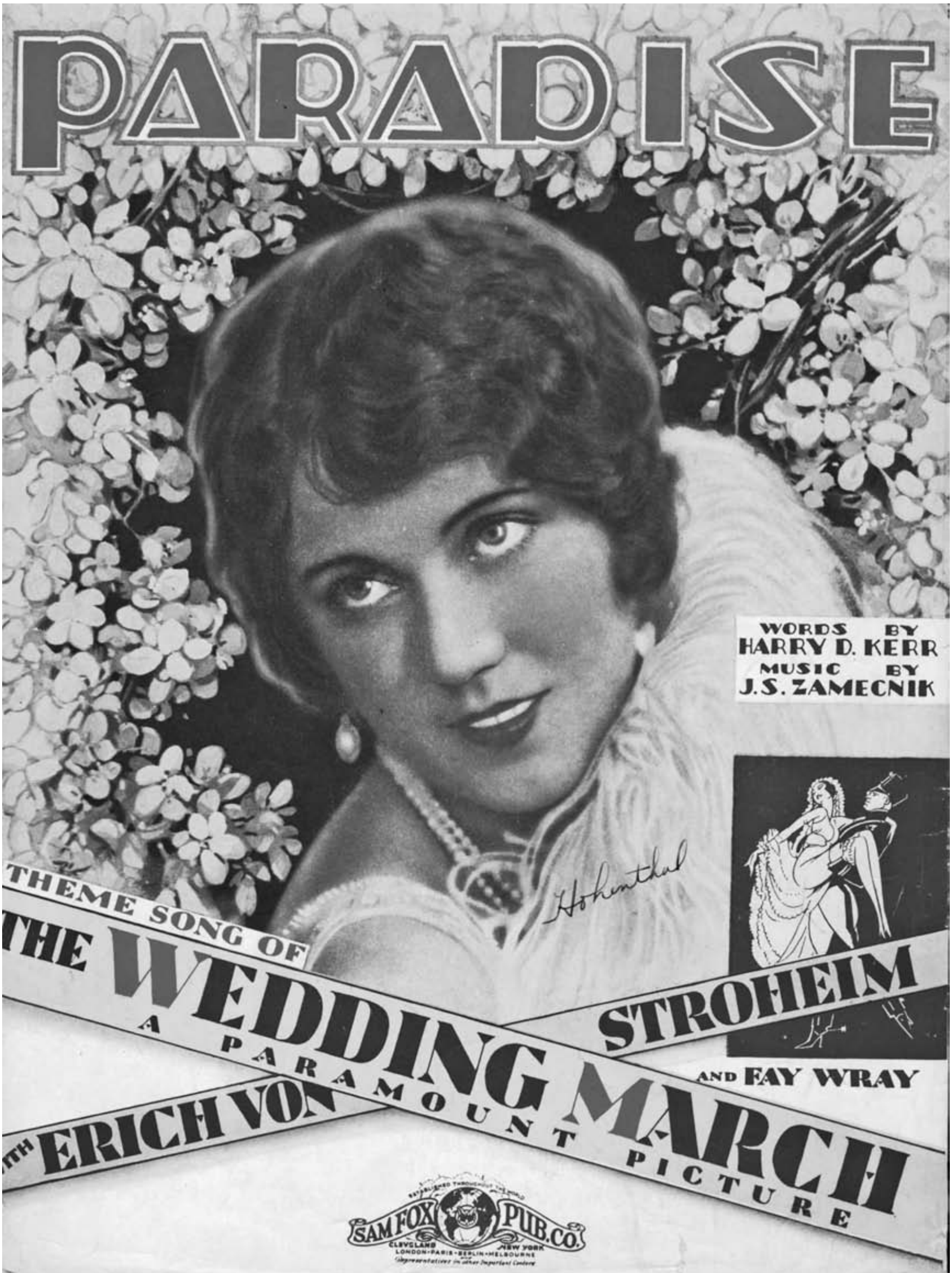
Fay Wray

Canadian-born actress Fay Wray (1907–2004) is best known today for starring opposite an ape but she had a memorable career in silent pictures before she met King Kong, In recent years she has been lauded at silent film festivals for her wondrous performance in Erich von Stroheim's *The Wedding March* and other silent movies.

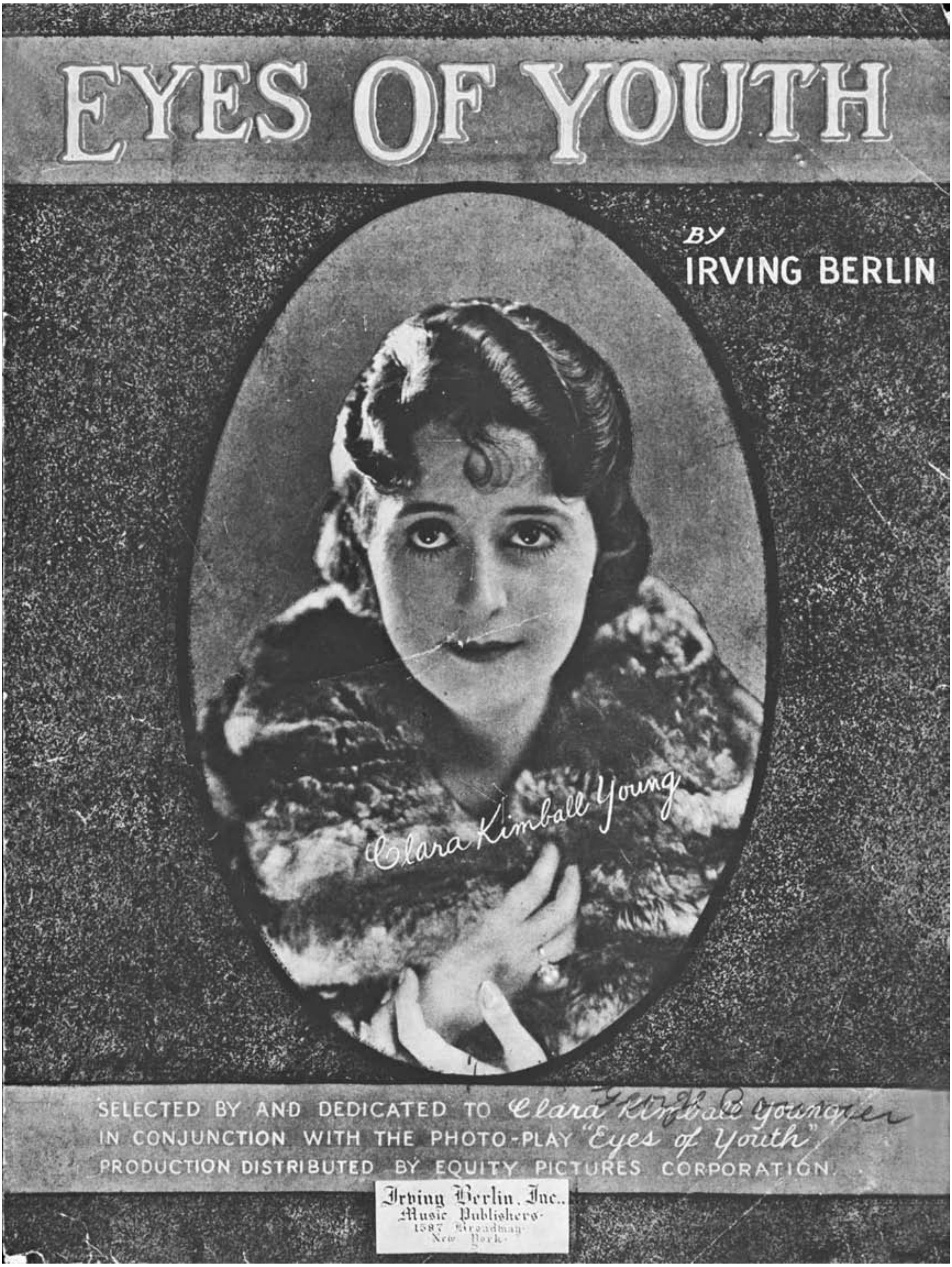
The First Kiss, a 1928 Paramount film, with song "The First Kiss" by Al Dubin and J. Russell Robinson. Wray plays wealthy Anna Lee who gets kissed by Maryland oyster fisherman Gary Cooper who she thinks is "white trash." The sheet music (London: Feldman) says the song was "inspired by Fay Wray and Gary Cooper in the Paramount


Dedicated to Miss Kathlyn Williams
KATHLYN
HESITATION WALTZ VALSE BOSTON
KATHLYN WILLIAMS
PUBLISHED AS the MUSICAL ACCOMPANIMENT TO THE FAMOUS MOTION PICTURE PLAY BY HAROLD MAC GRATH
The ADVENTURES of KATHLYN
by the SELIG POLYSCOPE CO INC
6
COMPOSED BY
LEE OREAN SMITH
LEO. FEIST NEW YORK

Kathlyn Williams: sheet music for *The Adventures of Kathlyn*


PARADISE
WORDS BY
HARRY D. KERR
MUSIC BY
J.S. ZAMECNIK
Hohenthal
THEME SONG OF
THE WEDDING MARCH
A PARAMOUNT PICTURE
ITH ERICH VON STROHEIM
AND FAY WRAY
ESTABLISHED THROUGHOUT THE WORLD
SAM FOX PUB. CO.
CLEVELAND NEW YORK
LONDON · PARIS · BERLIN · MELBOURNE
Representatives in other Important Centers

Fay Wray: sheet music for *The Wedding March*


EYES OF YOUTH
BY
IRVING BERLIN
Clara Kimball Young
SELECTED BY AND DEDICATED TO Clara Kimball Young
IN CONJUNCTION WITH THE PHOTO-PLAY "Eyes of Youth"
PRODUCTION DISTRIBUTED BY EQUITY PICTURES CORPORATION.
Irving Berlin, Inc.
Music Publishers
1587 Broadway
New York

Clara Kimball Young: sheet music for *Eyes of Youth*

picture *The First Kiss*" and shows them about to kiss. The song is a hymn of love to Anna Lee, in memory of a stolen kiss.

The Wedding March, a 1928 Paramount film, with song "Paradise" by Harry D. Kerr and J. S. Zamecnik. Wray plays a commoner loved by an Austrian prince but she gives him up to save him from being assassinated. The American sheet music (Cleveland: Sam Fox) pictures Wray.

Humberston Wright

British actor Humberston Wright (1885–?), who began his movie career in England in 1907, usually playing dignified roles. He was the heroine's father in Maurice Elvey's *Hindle Wakes* and Dr. Petrie is a popular short film series.

Master and Man, a 1929 British Screen film, with song "Tho' Castles Tumble Down" by Pat Heale, Stanley Damerell and Robert Hargreaves (words) and Harry Tilsley and Tolchard Evans (music). An employee with a grudge rescues his boss's son from a factory fire but the son does not remember who he is. The sheet music (London: Lennox) pictures Wright with Betty Siddons.

Clara Kimball Young

Clara Kimball Young (1890–1960) was a major star in the silent era and was especially popular in costume dramas. Her better known pictures include *Camille* (1915), an early version of the Dumas story; *Eyes of Youth* (1919), with a song written by Irving Berlin; and *The Woman of Bronze* (1923), directed by King Vidor. She was also popular with sheet-music publishers.

"I'm Building a Palace in Palestine," a 1916 song by Richard Howard, has sheet music featuring a large photo of Young.

"I'd Give Heaven and Earth for You" is a 1916 song by Jeff Branen (words) and Arthur Lange (music). The sheet music (New York: Joe Morris) features a large, signed photo of Young looking up to heaven.

"Where the Black-Eyed Susans Grow" is a 1917 song by David Radford (words) and Richard A. Whiting (music). The 1919 sheet music (New York: Remick) features a photo of Young holding flowers. The song says, "I'm going back to a shack where the Black-Eyed Susans grow / I love 'em so / They're all around on the ground where I found the one I knew / so long ago."

Eyes of Youth, a 1919 Equity film, with song "Eyes of Youth" by Irving Berlin. Young is allowed to see what will happen if she does not marry the man she loves. The sheet music (New York: Irving Berlin) features Young's photo and says the song was "selected by and dedicated to Clara Kimball Young in conjunction with the photo-play *Eyes of Youth* production distributed by Equity Pictures." The song is about the eyes of youth looking into the future.

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THREE

Recordings

Many of the vintage movie songs described in the previous chapters have been recorded. The popular singers and orchestra leaders of the silent era, like Billy Murray and Paul Whiteman, were as keen as modern musicians to record songs that would be promoted by movies and movie stars. Some of their 78 rpm recordings are available on CD and LP, and the Internet has made them quite searchable. The silent film festival in Pordenone, Italy, issued a CD of some of these songs in 2006 and an American company has issued two CDs of silent-film theme songs. Modern singers and orchestras have also recorded vintage movie songs. The following lists of recordings show what is known to be available at the present time. More CDs of vintage movie songs are likely to be issued in the coming years as interest in the silent cinema grows.

Songs about Movies and Movie Stars

"At the Moving Picture Ball"—This delightful 1920 send-up of the great stars and directors of Hollywood attending a dance was recorded by Billy Murray in 1920, and there are modern versions by Ian Whitcomb and Bobby Short. The Murray recording is on the CD *Let's Go into a Picture Show.*

"At the Picture Show"—This 1912 Irving Berlin song, with lyrics by E. Ray Goetz, is featured on the Golden Silents Web site. It is played nicely on piano with the lyrics printed out so you can sing along. This is the song that told us the picture show was owned by Marcus Loew.

"At the Ten Cent Movie Show"—A couple have a cheap evening out spooning at the movies in this entertaining song recorded in 1913 by Walter Van Brunt for Columbia.

"Charlie Chaplin Walk"—This tune by Maxwell Wolfson, based on the Chaplin walk and used as theme music by circus clowns, was recorded by the South Shore Concert Band.

"Chimmie and Maggie in Nickel Land"—Ada Jones and Len Spencer recorded this nickelodeon song on an Edison cylinder in 1907. It's on the CD *Let's Go into a Picture Show.*

"Come Out of the Kitchen, Mary Ann"—This 1916 song is about a kitchen maid who thinks she can replace Theda Bara and Mary Pickford, and star in movies with Charlie Chaplin. It was recorded in 1917 by Harry Dunn and M. J. O'Connell, and the O'Connell version is on the CD *Let's Go into a Picture Show*.

"Dear Old Daddy Long Legs"—Billy De Rex recorded this song in 1919 for Gennett. It begins as a letter to Mary Pickford written by the songwriter after seeing one of her films and hearing she is to film *Daddy Long Legs*. It's on the CD *Let's Go into a Picture Show*.

"Dream of the Rarebit Fiend"—This instrumental cakewalk was recorded by the Edison Military Band in 1906 following the success of Winsor McKay's 1904 comic strip *Dreams of the Rarebit Fiend* and the 1906 Edison film based on it directed by Edwin S. Porter. It's on the CD *Let's Go into a Picture Show*.

"Father Was Right"—Composer Rube Goldberg recorded this song from his "Cartoons in Tunes" series in 1918. It has a verse about the effect movies have on his wife and her obnoxious family. It's on the CD *Let's Go into a Picture Show*.

"Felix Kept on Walking"—This 1923 English song about the famous animated cat was recorded by Jack Hylton, Joe Loss and the Two Gilberts.

"Felix the Cat"—This song about the famous cat became a jazz classic after it was recorded by the Paul Whiteman Orchestra with a solo by cornetist Bix Beiderbecke. It even includes a cat's meow. It's on several Whiteman albums.

The Girl on the Film—"The Girl on the Film

Valse" featured in this British movie musical was issued on a piano roll in England in 1913 and realized in 2005 by pianolist Eric B. Bernhoft for the CD *Let's Go into a Picture Show*. George Grossmith, one of the stars of the show, recorded his song "Won't You Teach Me How to Tango" in 1913 and it's on the CD *Music from the New York Stage*. The Victor Light Opera Company issued a medley of tunes from this movie musical in 1914 after the show came to Broadway.

"He's Working in the Movies Now"—Billy Murray recorded this delightful song in 1914. It sends up the rigors of working in the movies. It's on the CD *Let's Go into a Picture Show.*

"His Cute Moving Picture Machine"—An enterprising cinematographer photographs lovers spooning in the park. Billie King recorded this clever song for a piano roll n 1914 and pianolist Eric B. Bernhoft realized it for the CD *Let's Go into a Picture Show*.

"Hollywood"—The 1923 Paramount film *Hollywood* is lost but the theme song created for it by Aubrey Stauffer survives. It was recorded in 1923 by Paul Whiteman and His Orchestra and Joe Raymond and His Orchestra. The Raymond version is on the CD *Silent Movie Theme Songs.*

"If That's Your Idea of a Wonderful Time, Take Me Home"—This Irving Berlin song is about a cheapskate who wants to take his girl to the picture show because he can get in free. It was recorded by Ada Jones in 1914 and is on the CD *Let's Go into a Picture Show*.

"I've Been to the Pictures"—This song, created for the 1915 British stage musical *Tina,* was recorded in 1915 by both Mabel Sealby and Olive Fox.

"Let's Go into a Picture Show"—This was the first song about the movies to become a hit. Mary and Johnnie go into a picture show to spoon rather than see a film. The song was recorded by Byron G. Harlan in 1909 and is on the CD *Let's Go into a Picture Show*.

"Magnolia"—A man compares his sweetheart to Lillian Gish, Clara Bow, Gloria Swanson and Mary Pickford, and thinks she has all their qualities. The song was recorded in 1927 by Paul Whiteman and His Orchestra and by Gus Van with Joe Schenk.

"Mary Pickford, the Darling of Them All"—The first song about a named movie star, this was published in connection with Pickford's 1914 film *A Good Little Devil* and has been recorded for a CD by Canadian Mary Lou Fallis.

"Movie Rag"—J. S. Zamecnik's rag, one of a number of moving-picture rags created in the early 1910s, was recorded on a piano roll in 1913 and realized for the CD *Let's Go into a Picture Show* in 2005 by pianist Eric B. Bernhoft.

"My Picture Girl"—This song about a man in love with a cinema queen was recorded in England in 1915 by George Henry Elliott and is on the CD *Let's Go into a Picture Show*.

"Polly of Hollywood"—This show song was created by Irving Berlin for the 1924 Broadway stage musical *Irving Berlin's Music Box Revue* and recorded by Vaughn De Leath in 1925. De Leath, the first woman to sing on radio, is said to have broadcast 15,000 songs.

The Queen of the Movies—The Victor Light Opera Company issued a medley of tunes from this Broadway movie musical in 1914 while Irving Berlin recorded a song he wrote for it titled "Follow the Crowd." His song appears on the CD *Music from the New York Stage*.

"She's Back Among the Pots and Pans Again"—A kitchen maid decides to be a movie star after observing Alice Joyce and J. Warren Kerrigan on screen. The song was recorded in 1917 by Ada Jones, the most popular female recording artist of the pre–1920 era.

"Since Mother Goes to Movie Shows"—Mother is hardly home anymore since she started going to movie shows and the house is a disgrace. This facetious lament was recorded by Henry Burr and the Peerless Quartet for Victor in 1916.

"The Moon Shines Bright on Charlie Chaplin"—This music-hall hit of 1917 became a favorite marching song of World War I soldiers. It's in the film *Oh! What a Lovely War* and is sung by Murray Johnson in the Chaplin documentary *Gentleman Tramp*. Beau Jangle has made a modern recording.

"Take Your Girlie to the Movies (If You Can't Make Love at Home)"—This delightful song by Leslie, Kalmar and Wendling shows why movies were so popular with courting couples. It was recorded by Billy Murray and Irving Kaufman in 1919, Kay Kyser in 1935 and Ian Whitcomb in 1979. The Kaufman version on the CD *Let's Go into a Picture Show*.

"That Charlie Chaplin Walk"—This 1915 song by Nat D. Ayer, one of the first about the star, is on the music hall CD *Round the Town: Following Grandfather's Footsteps—A Night at the London Music Hall.*

"That's a Real Motion Picture from Life"—

This tearjerker about a restless woman who goes wrong was recorded in 1914 by the Peerless Quartet for Columbia, by Walter Van Brunt for Edison and by George Watkins for Victor. The Watkins version is on the CD *Let's Go into a Picture Show.*

"There's a New Star in Heaven To-night, Rudolph Valentino"—Tin Pan Alley rushed out a farewell song to Valentino modeled on a song written about the death of Enrico Caruso, "They Needed a Song Bird in Heaven." The Valentino eulogy was a surprise hit for Vernon Dalhart in 1926 and is on his CDs. It has also been recorded by Carson Robison and Johnny Maddox.

"They All Do the Charlie Chaplin Walk"—This Chaplin-walk song by Harry Fay was recorded in England in 1915 and is on the CD *Let's Go into a Picture Show.*

"Those Charlie Chaplin Feet"—This Chaplin-walk song by Edgar Leslie and Archie Gottler was recorded in 1915 by Arthur Collins and Byron Harlan. It's on the CD *Let's Go into a Picture Show.*

"Valentino"—This song about Valentino by Ferde Grofé was composed soon after the star's death. It was recorded by Paul Whiteman and His Orchestra and is on his albums.

"Way Out West in Hollywood"—Flappers have replaced the Sioux in Hollywood according to this satirical song which says that the person you think is a movie queen is probably a tourist from Aberdeen. It was recorded by Ted Weems and His Orchestra in 1928.

"You'd Never Know That Old Home-Town of Mine"—A man returns to his hometown and finds Main Street filled with new stores, including one featuring "Photo Plays." It was recorded in 1916 by Arthur Collins and Byron Harlan.

Stars and Their Films/Songs

Renée Adorée—The song "Josephina," featured in her film *Tide of Empire*, was recorded in 1929 by Leo Reisman and His Orchestra, with a vocal by Lewis James.

Vilma Banky—Irving Berlin's song "Marie," composed for Banky's film *The Awakening,* was recorded in 1929 by the Troubadours, Rudy Vallee, and Franklyn Baur. The Troubadours version is on the CD *Silent Movie Theme Songs.*

Theda Bara—The most popular of the many "vamp" songs inspired by Bara was Byron Gay's "The Vamp." It was recorded in 1919 by Joseph C. Smith's Orchestra with Billy Murray and Harry MacDonough as the vocalists and by the Waldorf-Astoria Dance Orchestra with Irving and Jack Kaufman as the singers. Henry Busse and His Orchestra also recorded it.

Wallace Beery—The song "Beggars of Life," featured in Beery's film *Beggars of Life*, was recorded by the Troubadours in 1928. It's on the CD *Silent Movie Theme Songs.*

Belle Bennett—The song "Mother Machree," the inspiration and theme song of her film *Mother Machree*, was recorded by composer Chauncey Olcott and John McCormack.

John Bowers—The song "I'm Sorry I Made You Cry," promoted on sheet music by Bowers and June Elvidge, was recorded by Henry Burr in 1915.

William Boyd—The song "Consolation," promoted with his film *Dress Parade*, was recorded by the Westerners in 1927. It's on the CD *Silent Movie Theme Songs.*

June Caprice—The classic "I'm Forever Blowing Bubbles," promoted on several song sheets by Caprice, was recorded in 1919 by Henry Burr with Albert Campbell, Ben Selvin, Charles Hart and Helen Clark with Charles Harrison. There are many modern recordings.

Nancy Carroll—"Little Irish Rose," promoted with her film *Abie's Irish Rose,* was recorded by Morton Downey in 1929. It's on the CD *Silent Movie Theme Songs.* "A Precious Little Thing Called Love," from her *Shopworn Angel*, was recorded five times in 1929, by Annette Hanshaw, George Olsen, the Ipana Troubadours and John Marvin with Ed Smalle. The Hanshaw version is on the CD *Silent Movie Theme Songs* and on her many anthologies.

Lon Chaney—The Pagliacci-like "Laugh, Clown, Laugh," from Chaney's film *Laugh, Clown, Laugh*, was recorded in 1928 by Fred Waring and His Pennsylvanians, by Ted Lewis, and by Irving Kaufman. The Kaufman version is on the CD *Silent Movie Theme Songs.*

Charles Chaplin—The 1915 song "Those Charlie Chaplin Feet," by Edgar Leslie and Archie Gottler, was recorded in 1915 by Arthur Collins and Byron Harlan, and is on the CD *Let's Go into a Picture Show.* The 1915 song "They All Do the Charlie Chaplin Walk," by Mills and M. Scott, was recorded in England in 1915 by Harry Fay and is also on the CD *Let's Go into a Picture Show.* The 1915 song "That Charlie Chaplin Walk," by Nat D. Ayer, is on the English CD *Round the Town:*

Following Grandfather's Footsteps—A Night at the London Music Hall. The 1916 song "The Moon Shines Bright on Charlie Chaplin" is sung by Murray Johnson in the Chaplin documentary *Gentleman Tramp* and is on a CD by Beau Jangle. Chaplin's 1916 "The Peace Patrol," which he wrote and promoted on sheet music, was recorded by the Metropolitan Military Band in 1916 and is on the CD *Let's Go into a Picture Show*. Chaplin recorded both of the songs he wrote for *The Gold Rush* ("With You, Dear, in Bombay" and "Sing a Song"), conducting Abe Lyman's Ambassador Hotel Orchestra in Los Angeles in 1925. "Smile," from *Modern Times*, has been recorded by Nat "King" Cole, Sunny Gale and David Whitfield. "Who Is This Man Who Looks Like Charlie Chaplin?" was recorded by British comedian Tommy Handley. Maxwell F. Wolfson's "Charlie Chaplin Walk" has been recorded by the South Shore Concert Band.

Jackie Coogan—The sheet music for the "Savoy Christmas Medley" shows Coogan conducting it and says it was recorded by the Savoy Orpheans Band.

Joan Crawford—The song "I Loved You Then as I Love You Now," from her film *Our Dancing Daughters*, was recorded twice in 1928, first by vocalist Franklyn Baur and then by the organist Jesse Crawford who performed it on a Wurlitzer. Both versions are on the CD *Silent Movie Theme Songs*

James Cruze—Two songs featured in Cruze's 1923 film *The Covered Wagon* were recorded in 19124. "Covered Wagon Days" was recorded by Ted Weems and Vincent Lopez, while Stephen Foster's "Oh! Susanna" was recorded by Wendall Hall and the Shannon Four.

Grace Darling—The song associated with her serial *Beatrice Fairfax*, "Beatrice Fairfax, Tell Me What to Do," was recorded in 1916 by Ada Jones and is performed by Laura Bowman on the DVD of the film.

Marion Davies—Victor Herbert's song "When Knighthood Was in Flower," written for her 1922 film *When Knighthood was in Flower*, was recorded for a CD by Maryanne Telesle with pianist Peter Howard. "Cross Roads," from her 1928 film *Show People*, was recorded in 1928 by the Dorsey Brothers and by Henry Burr; both versions are on the CD *Silent Movie Theme Songs*.

Dolores Del Rio—Del Rio was the queen of the movie theme songs, with many recordings (including her own versions) and two bestsellers. She promoted her recording "Ramona," from her film *Ramona*, on a coast-to-coast broadcast with Paul Whiteman and recorded it in both English and Mexican Spanish. The biggest-selling version, however was recorded by Gene Austin (it sold two million copies) and there were also recordings by Whiteman, Ruth Etting, Paul Weston and Scrappy Lambert, all of which are available. "Charmaine" from *What Path Glory*, was recorded in 1927 by Guy Lombardo and His Royal Canadians, with Weston Vaughn as vocalist and by Lewis James. There are many modern recordings, including versions by Mantovani, Gordon Jenkins, Paul Weston, Billy May and Vaughan Monroe. "Revenge," from her film *Revenge*, was recorded by Franklyn Baur in 1928. "Someday, Somewhere (We'll Meet Again)," from *The Red Dance*, was recorded in 1928 by the Regent Club Orchestra, with vocalist Eddy Thomas. "Evangeline," the theme song of her film *Evangeline*, was recorded in 1929 by Paul Oliver. All these songs are on the CD *Silent Movie Theme Songs.*

Richard Dix—The song "Out of the Dawn," from his film *Warming Up*, was recorded in 1928 by Nat Shilkret and His Orchestra. It's on the CD *Silent Movie Theme Songs.*

Arthur Guy Empey—The song "Your Lips Are No Man's Land But Mine," promoted with his patriotic Vitagraph film *Over the Top,* was recorded in 1918 by Henry Burr and Albert Campbell.

Geraldine Farrar—The song "Joan of Arc," from her film *Joan the Woman*, was recorded by Henry Burr in 1917 and was surprisingly popular.

Charles Farrell—The song "Neapolitan Nights," promoted with his film *Fazil*, was recorded by James Melton and Nat Shilkret in 1928.

Janet Gaynor—Several songs from her films have been recorded. "Diane (I'm in Heaven When I See You Smile," from *Seventh Heaven*, was recorded in 1928 by the Troubadors with Nat Shilkret and the Victor Orchestra, James Melton, Franklyn Baur and Nathan Glantz. "My Angel (Angela Mia)," from *Street Angel*, was recorded by Paul Whiteman, Vincent Lopez and Scrappy Lambert in 1928 and revived in 1954 when it was recorded by Ralph Flanagan and Don, Dick and Jimmy. "Marion," from *Four Devils*, was recorded by the Columbians in 1929. All these songs are included on the CD *Silent Movie Theme Songs*.

John Gilbert—The song "My Dream of the Big Parade," from *The Big Parade*, was recorded in 1926 by the Peerless Quartet with Billy Murray and is on various albums.

D. W. Griffith—The song "Home Sweet Home," the basis of Griffith's 1914 film *Home Sweet Home*, was recorded in 1912 by Alma Gluck and in 1915 by Alice Nielsen and Elsie Baker. "The Perfect Song," the love theme of *The Birth of a Nation*, was recorded as a piano roll in 1915 and is on the CD *Let's Go into a Picture Show*. It later became the theme song for the "Amos 'n' Andy" radio and television shows and can be heard over the credits on the film *Check and Double Check* and on old time radio Web sites.

Charles K. Harris—Songwriter Harris's hit songs have been recorded many times over the years, especially "After the Ball," featured in 1914 and 1924 films, and "Break the News to Mother," featured in a 1919 film.

Jack Holt—The song "Pals, Just Pals" from his film *Submarine*, was recorded by the Melody Three in 1928. It's on the CD *Silent Movie Theme Songs*.

Thomas Ince—The "Peace Song," from his film *Civilization*, with music by Victor L. Schertzinger and words by Ince, was recorded by Columbia in 1916.

Laura La Plante—The song "Thanks for the Buggy Ride," featured in her film *Thanks for the Buggy Ride*, was recorded in 1924 by Fred Waring and His Pennsylvanians.

Gladys Leslie—"The Daughter of Rosie O'Grady," promoted by Leslie on a 1918 Vitagraph song sheet, was recorded in 1918 by Lewis James and is on a CD by Ian Whitcomb.

Ralph Lewis—The song "Casey Jones," the inspiration and theme song for his film *Casey Jones*, was recorded by Billy Murray.

Harold Lloyd—"Freshie," issued with the 1925 film *The Freshman,* was recorded by Fred Waring's Pennsylvanians (they are shown on a sheet music cover with Lloyd). "Speedy Boy," issued with the 1928 film *Speedy,* was recorded by Ben Bernie and the Hotel Roosevelt Orchestra with Scrappy Lambert as the vocalist. Both are on the CD *Silent Movie Theme Songs.*

Bessie Love—The song "The Lost World," promoted with her 1915, film *The Lost World*, was recorded by William Robyn. It's on the CD *Silent Movie Theme Songs*.

Bert Lytell—The song "Jimmy Valentine," featured with his 1928 film *Alias Jimmy Valentine*, was recorded in 1928 by the Peerless Quartet and by Henry Burr. The Burr version is on the CD *Silent Movie Theme Songs*.

Dorothy MacKaill—"What'll I Do," promoted with *What Shall I Do?,* was recorded in 1924 by Paul Whiteman, Henry Burr with Marcia Free, Leis James, Vincent Lopez, Carl Fenton and Irving Kaufman. "Just Because It's You," from *The Whip*, was recorded by Eddy Thomas in 1928. "Some Sweet Day," from *Children of the Ritz*, was recorded by Art Gilham and Nat Shilkret in 1929. The songs are on the CD *Silent Movie Theme Songs*.

Colleen Moore—"April Showers," the inspiration for Moore's 1923 film *April Showers*, was first recorded by Al Jolson who introduced it in his stage show *Bombo*. Its popularity led to recordings by Paul Whiteman, Ernest Hare, Charles Harrison and Arthur Fields. "Jeannine (I Dream of Lilac Time)," from *Lilac Time*, was recorded by Gene Austin with Nat Shilkret Orchestra, Ben Selvin and John McCormack. The Austin version is on the CD *Silent Movie Theme Songs.* "Betty," from the film *Synthetic Sin*, was recorded by Nat Shilkret and Orchestra, with a vocal by Frank Munn. It's on the CD *Silent Movie Theme Songs*.

Edna Murphy—The song "After the Ball," the inspiration and theme song for her film *After the Ball*, was recorded in the era before the film by George J. Gaskin and Jorke Atlee.

Alla Nazimova—The 1919 song "The Red Lantern," created for her film *The Red Lantern*, was recorded for a piano roll by Zez Confrey in 1919 and realized by pianolist Eric B. Bernhoft for the CD *Let's Go into a Picture Show*.

Mabel Normand—Her catchy hit "Mickey," from *Mickey*, was recorded three times in 1918: by Henry Burr (his version is on the DVD of *Mickey)*, by the Sterling Trio (their recording is on the CD *Silent Movie Theme Songs)* and by Lee S. Roberts and Max Kortlander for a piano roll (their version is on the CD *Let's Go into a Picture Show*). Ted Weems recorded another version in 1947.

Ramon Novarro—"Pagan Love Song," from his film *The Pagan*, was recorded in 1929 by Bob Haring, Nat Shilkret with the Victor Salon Orchestra and the Columbians. The Shilkret version is on the CD *Silent Movie Theme Songs*.

Mary Pickford—The song "Mary Pickford, The Darling of Them All," published in connection with her 1914 film *A Good Little Devil*, is performed by Mary Lou Fallis on her CD *Primadonna on a Moose*. The song "Dear Old Daddy Long Legs," published in connection with Pickford's 1919 film *Daddy Long Legs*, was recorded by

Billy De Rex in 1919 for Gennett and is on the CD *Let's Go into a Picture Show*.

Edwin S. Porter — The cakewalk "Dream of the Rarebit Fiend" was recorded by the Edison Military Band in 1906 following the success of Winsor McKay's 1904 comic strip and the 1906 Edison film directed by Porter. It's on the CD *Let's Go into a Picture Show*.

Sally Rand — The song "El relicario," the inspiration for her film *El relicario,* was recorded by Rudolph Valentino in 1923 and by Ramon Novarro in 1936. The Valentino version is on the CD *Why Ever Did They? Hollywood Stars at the Microphone*.

Charles Ray — The song "The Fire Brigade," featured with his film *The Fire Brigade,* was recorded by the Happiness Boys in 1926 and on the CD *Silent Movie Theme Songs*. "Sweet Adeline (You're the Flower of My Heart)," featured in — and the inspiration for — his film *Sweet Adeline*, was recorded by the Peerless Quartet, the Haydn Quartet and Albert Campbell with James F. Harrison. The best-known modern version is a recording by the Mills Brothers.

Nell Shipman — The song "Back to God's Country" was featured in her film *Back to God's Country*. It was used as the basis for the credits music when the restored film was released on DVD.

Marguerite Snow — "Zudora," the theme song of her 1914 serial *Zudora (The Twenty Million Dollar Mystery)*, was recorded in 1915 by Harry MacDonough and is on the CD *Let's Go into a Picture Show*.

Pauline Starke — The song "My Wild Irish Rose," the theme song for her film *My Wild Irish Rose*, was recorded by composer Chauncey Olcott and John McCormack and is on various McCormack albums.

Anita Stewart — The 1917 song "Smiles," said to have sold a million copies, features a drawing of a smiling Stewart on the sheet music. It was recorded in 1918 by Henry Burr and Albert Campbell, Joseph C. Smith's Orchestra and Lambert Murphy. The Jerome Kern song "Mind the Paint, Girl," featured in Stewart's film *Mind the Paint, Girl*, was recorded by Anne Sciolla. The song is central to the film, as the chorus girl heroine becomes famous singing it.

Alma Taylor — The song "Coming Thro' the Rye," which inspired Taylor's 1916 and 1923 films *Coming Thro' the Rye*, was famously recorded by opera singer Nellie Melba in 1914.

Alice Terry — The song "West of the Great Divide," featured with her film *The Great Divide,* was recorded in 1925 by Henry Burr.

Olive Thomas — Three songs written for Thomas are featured on the Milestone DVD of her 1920 film *The Flapper*: "Upstairs and Down" by Walter Donaldson (music) and Sam M. Lewis and Joe Young (words), "The Glorious Lady" by Al Wilson and Lou Klein (words) and Irving Bibo (music), and "The More I See of Somebody Else, the More I Think About You" by J. Harry Link, Cecil Hoefle and Max C. Freedman.

Rudolph Valentino — Several songs associated with Valentino have been recorded. "Kashmiri Song," promoted with his film *The Sheik*, was recorded by Valentino himself in 1923 and is on CD. "The Sheik of Araby," also associated with *The Sheik*, was recorded in 1921 by the Club Royal Orchestra and in 1922 by Ray Miller's Black and White Melody Boys and Charles Hart and Elliot and Everett Clark, but the most popular recording was made by Jack Teagarden in 1939. "There's a New Star in Heaven To-night, Rudolph Valentino" was recorded by Vernon Dalhart in 1926. "Valentino," by Ferde Grofé, was recorded by Paul Whiteman and his orchestra in 1926.

Lupe Velez — "Mi Amado," from *Wolf Song*, and "Where Is the Song of Songs for Me?" from *Lady of the Pavements*, were both recorded in 1929 by Velez and are on the CDs *Silent Movie Theme Songs* and *Why Ever Did They? Hollywood Stars at the Microphone*.

Conrad Veidt — The ironic song "When Love Comes Stealing" was featured in Veidt's chilling film *The Man Who Laughs* and recorded by Frank Munn with the Regent Club Orchestra. It's on the CD *Silent Movie Theme Songs*.

Gladys Walton — The song "Second Hand Rose," the inspiration for her film *Second Hand Rose*, was recorded by Ted Lewis in 1921 and by Fanny Brice in 1922. The famous modern version, of course, is by Barbra Streisand.

Alice White — "She's One Sweet Show Girl," from her film *Show Girl*, was recorded in 1928 by Ben Pollack and His Park Central Orchestra with vocals by Belle Mann. It's on the CD *Silent Movie Theme Songs*.

Pearl White — "Poor Pauline," the most popular song associated with a silent serial, was recorded in 1915 by Billy Murray and Arthur Fields, and the Murray version is on the CD *Let's Go into a Picture Show*. The song was revived in 1947 for the film biography of White, *The Perils of Pauline*.

Fay Wray—The song "The First Kiss," promoted with her film *The First Kiss,* was recorded by Eddy Thomas in 1928. It's on the CD *Silent Movie Theme Songs.*

Albums Featuring Movie Songs

Let's Go into a Picture Show: Silent Cinema Recordings 1907–1922

This compilation was created in 2006 for the 25th edition of the silent film festival Le Giornate de Cinema Muto, Sacile-Pordenone by Ron Magliozzi and Eric D. Bernhoft (who did the sound restoration and pianola realizations. It includes:

"At the Moving Picture Ball"—Billy Murray
"At the Ten Cent Movie Show"—Walter Van Brunt
"Chimmie and Maggie in Nickel Land"—Ada Jones and Len Spencer
"Come Out of the Kitchen, Mary Ann"—M. J. O'Connell
"Dear Old Daddy Long Legs"—Billy De Rex
"Dream of the Rarebit Fiend"—the Edison Military Band
"The Girl on the Film Valse"—piano roll
"Father Was Right"—Rube Goldberg
"If That's Your Idea of a Wonderful Time, Take Me Home"—Ada Jones
"He's Working in the Movies Now"—Billy Murray
"His Cute Moving Picture Machine"—Billie King piano roll
"Let's Go into a Picture Show"—Byron G. Harlan
"Mickey"—Lee S. Roberts and Max Kortlander piano roll
"Movie Rag"—piano roll
"My Picture Girl"—George Henry Elliott
"The Peace Patrol"—Metropolitan Military Band
"The Perfect Song"—piano roll
"Poor Pauline"—Billy Murray and Arthur Fields
"The Red Lantern"—Zez Confrey piano roll
"The Sheik of Araby"—Charles Hart and Elliot and Everett Clark
"Since Mother Goes to Movie Shows"—Henry Burr and the Peerless Quartet
"Take Your Girlie to the Movies"—Irving Kaufman
"That's a Real Motion Picture from Life"—George Watkins
"They All Do the Charlie Chaplin Walk"—Harry Fay
"Those Charlie Chaplin Feet"—Arthur Collins and Byron Harlan
"Zudora"—Harry MacDonough

Silent Movie Theme Songs

These two CDs, the most comprehensive collection of original recordings of movie theme songs, represent transfers of 78 rpm records. They are published by Fair Pickings, 339 Nassau Street Rome, New York 13440; phone: (315) 337–2576; Web site: www.fairpicking.com.

Film, production company and date; theme song (composer-lyricist); performer; original record release information.

Abie's Irish Rose (Paramount, 1/5/29); "Little Irish Rose" (Nichols-Zamecnik); Morton Downey; Victor 21849 (1/11/29).

Alias Jimmy Valentine (Metro-Goldwyn-Mayer, 1/26/29); "Love Dreams" (Axt-Mendoza–Harris Klages); Henry Burr; Columbia 1649-D (1928).

The Awakening (Samuel Goldwyn, Inc./United Artists, 11/17/28); "Marie" (Irving Berlin); The Troubadours [Nat Shilkret and Victor Orchestra] (vocal refrain by Lewis James); Victor 21746 (10/18/28).

Beggars of Life (Paramount, 9/21/28); "Beggars of Life" (Brennan-Hajos); The Troubadours (with Male Quartet); Victor 21683 (9/13/28).

Children of the Ritz (First National, 3/3/29); "Some Sweet Day" (Nat Shilkret–Lew Pollack); The Whispering Pianist (Art Gillham); Columbia 1726-D (2/28/29).

Dress Parade (DeMille/Pathé, 10/29/27); "Consolation" (Merton Bories–Maurice Gunsky); The Westerners [Broadway Bell Hops]; Harmony 426-H (5/23/27).

Evangeline (Edwin Carewe Productions/United Artists, 7/27/29); "Evangeline" (Billy Rose–Al Jolson); Paul Oliver [Frank Munn]; HMV 3220 (5/13/29).

Fazil (Fox, 6/4/28); "Neapolitan Nights" (J.S. Zamecnik–Harry Kerr) [orig. published in 1925, revived as *Fazil*'s theme song in 1928]; James Melton; Columbia 1493-D (6/27/28).

The Fire Brigade (Metro-Goldwyn-Mayer, 12/20/26); "The Fire Brigade" (Ted Snyder–Alfred Bryan); The Happiness Boys; Cameo 1079 (c.12/19/26).

The First Kiss (Paramount, 8/25/28); "The First Kiss" (Al Dubin–J. Russell Robinson); Eddy Thomas; Brunswick 4079 (1928).

Four Devils (Fox, 9/15/29); "Marion" (Lew Pollack–Erno Rapée); The Columbians [Ben Selvin and His Orchestra] (with vocal refrain); Columbia 1623-D (11/5/28).

The Freshman (Harold Lloyd Corp./Pathé, 9/20/25); "Freshie" (Jesse Greer–Harold Berg); Waring's Pennsylvanians; Victor 19784 (9/7/25).

Hollywood (Famous Players–Lasky, 8/19/23); "Hollywood" (Aubrey Stauffer); Joe Raymond and His Orchestra; Victor 19211 (11/27/23).

Lady of the Pavements (Art Cinema/United Artists, 1/22/29); "Where Is the Song of Songs for Me?" (Berlin); Lupe Velez; Victor 21932 (3/30/29).

Laugh, Clown, Laugh (Metro-Goldwyn-Mayer, 4/14/28); "Laugh, Clown, Laugh" (Lewis-Young-Fiorito); Irving Kaufman; Domino 4136 (1928).

Lilac Time (First National, 10/18/28); "Jeannine (I Dream of Lilac Time)" (Gilbert-Shilkret); Gene Austin w/Orchestra conducted by Nathaniel Shilkret (Sigmund Krumgold, pipe organ); Victor 21564 (6/26/28).

The Lost World (First National, 2/2/25); "The Lost World" (Harry B. Smith–Rudolph Friml); William Robyn; Cameo 651 (1925).

The Man Who Laughs (Universal, 11/4/28); "When Love Comes Stealing" (Rapée-Pollack-Hirsch); Regent Club Orchestra (Frank Munn, vocal); Brunswick 3824 (2/7/28).

Mickey (Mabel Normand Feature Film Co., 8/18); "Mickey" (Williams-Moret); The Sterling Trio; Columbia A2662 (1918).

Our Dancing Daughters (Metro-Goldwyn-Mayer); "I Loved You Then as I Love You Now" (MacDonald-Axt-Mendoza); Franklyn Baur; Victor 21734 (9/28/28) and Jesse Crawford, Wurlitzer Organ Victor 21728 (10/5/28).

The Pagan (Metro-Goldwyn-Mayer, 4/27/29); "Pagan Love Song" (Freed-Brown); Victor Salon Orchestra (Direction of Nathaniel Shilkret); Victor 22043 (7/3/29).

Ramona (Inspiration/United Artists, 5/6/28); "Ramona" (Gilbert-Wayne); Dolores Del Rio; Victor 4053 (5/6/28).

The Red Dance (Fox, 6/25/28); "Someday, Somewhere (We'll Meet Again)" (Pollack-Rapée); Regent Club Orchestra (Eddy Thomas, vocal); Brunswick 4017 (8/6/28).

Revenge (Edwin Carewe Productions/United Artists, 10/28); "Revenge" (Sam Lewis–Joe Young–Harry Akst); Franklyn Baur; Victor 21591 (2/8/28).

Seventh Heaven (Fox, 5/6/27); "Diane" (Pollack-Rapée); James Melton; Columbia 1206-D (11/22/27).

Shopworn Angel (Paramount, 12/29/28); "A Precious Little Thing Called Love" (Davis-Coots); Annette Hanshaw w/The New England Yankees; Harmony 859-H (2/20/29).

Show Girl (First National, 9/23/28); "She's One Sweet Show Girl" (Ted Ward–Edward Grossman); Ben Pollack and His Park Central Orchestra (vocal chorus by Belle Mann); Victor 21743 (10/15/28).

Show People (Metro-Goldwyn-Mayer, 10/20/28); "Cross Roads" (Ray Klages–William Axt–David Mendoza); Dorsey Brothers Orchestra (vocal refrain by Smith Ballew); Okeh 41151 (11/21/28) and Henry Burr Columbia 1649-D (1928).

Speedy (Harold Lloyd/Paramount, 4/7/28); "Speedy Boy" (Klages-Greer); Ben Bernie & His Hotel Roosevelt Orchestra (Scrappy Lambert, vocal); Brunswick 3887 (3/22/28).

Street Angel (Fox, 4/9/28); "My Angel" ("Angela Mia") (Rapeé-Pollack); James Melton; Columbia 1493-D (6/20/28).

Submarine (Columbia, 11/12/28); "Pals, Just Pals" (Dave Dreyer–Herman Ruby); The Melody Three Victor 21754 (10/22/28).

Synthetic Sin (First National, 1/6/29); "Betty" (Harold Christy–Nat Shilkret); Nat Shilkret and the Victor Orchestra (vocal refrain by Frank Munn); Victor 21838 (12/6/28).

Tide of Empire (Cosmopolitan/Metro-Goldwyn-Mayer, 3/23/29); "Josephina" (Klages-Greer); Leo Reisman and His Orchestra (Lewis James, vocal); Victor 21920 (3/12/29).

Warming Up (Paramount, 8/4/28); "Out of the Dawn" (Donaldson); Nat Shilkret and His Orchestra (with vocal refrain); Victor 21572 (7/19/28).

What Price Glory? (Fox, 11/23/26); "Charmaine" (Pollack-Rapée); Guy Lombardo and His Royal Canadians (Weston Vaughn, vocal); Columbia 1048-D (6/13/27).

The Whip (First National, 9/30/28); "Just Because It's You" (Lou Klein–Frankie Harling); Eddy Thomas; Brunswick 4079 (1928).

Wolf Song (Paramount, 3/30/29); "Mi Amado" (Harry Warren–Sam Lewis–Joe Young); Lupe Velez; Victor 21932 (3/30/29).

Johnny Maddox: Songs That Made the Flappers Cry

"Charmaine" from *What Path Glory*

"Diane (I'm in Heaven When I See You Smile)" from *Seventh Heaven*

"Jeannine (I Dream of Lilac Time)" from *Lilac Time*

"Ramona" from *Ramona*

"Some Sweet Day" from *Children of the Ritz*

"There's a New Star in Heaven To-night, Rudolph Valentino"

"Where Is the Song of Songs for Me?" from *Lady of the Pavements*

Why Ever Did They? Hollywood Stars at the Microphone

Dolores Del Rio—"Ramona" from *Ramona*

Rudolph Valentino—"Kashmiri Song" from *The Sheik*

Rudolph Valentino—"El relicario" from *El relicario*

Lupe Velez—"Mi Amado" from *Wolf Song*

Lupe Velez—"Where Is the Song of Songs for Me?" from *Lady of the Pavements*

1922: An Angel's Voice I Hear

(Archeophone CD of original recordings of 1922 songs)

"April Showers" (Al Jolson), inspiration of film *April Showers*

"The Sheik of Araby" (Club Royal Orchestra), inspired by the film *The Sheik*

Albums featuring songs of Ian Whitcomb

Hip Hooray for Neville Chamberlain: "At the Moving Picture Ball"

Ian Whitcomb in Hollywood: "The Daughter of Rosie O'Grady"

Red Hot Blue Heaven: "Take Your Girlie to the Movies"

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